

REPRESENTING ROMANCE:
AN INVESTIGATION OF
DESIGN AND SIGNIFICATION IN
THE POSTERS OF TURKISH MELODRAMA 1955-1975

A THESIS
SUBMITTED TO THE DEPARTMENT OF
GRAPHIC DESIGN
AND THE INSTITUTE OF FINE ARTS
OF BILKENT UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF FINE ARTS

By
Nazlı Eda Noyan
May, 1998

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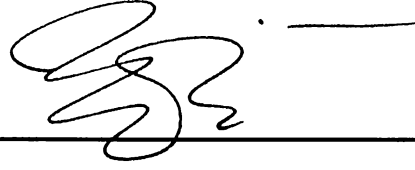
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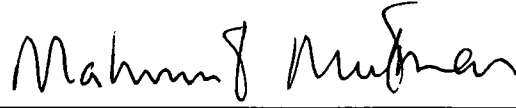
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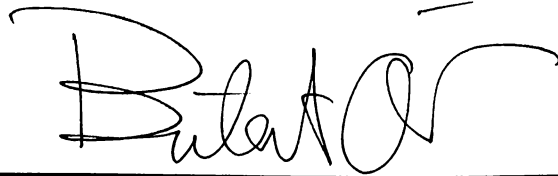
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Prof. Dr. Bülent Özgüç, Director of the Institute of Fine Arts

ABSTRACT

REPRESENTING ROMANCE: AN INVESTIGATION OF DESIGN AND SIGNIFICATION IN THE POSTERS OF TURKISH MELODRAMA 1965-1975

Nazlı Eda Noyan

M.F.A. in Graphical Arts

Supervisor: Nezih Erdoğan

April, 1998

This study aims to investigate the design and signification within the posters of Turkish melodrama 1965-1975 in relation with the representation of romance. Melodrama posters are semiotically interpreted firstly by being considered within the historical and social process; then by being classified according to their graphical characteristics and conveyed images.

Keywords: Yeşilçam Melodrama, Movie Poster, Design, Signification, Romance

ÖZET

**ROMANTİK AŞKIN YENİDEN SUNUMU:
1965-1975 TÜRK MELODRAM POSTERLERİNDEKİ
TASARIM VE ANLAMIN İNCELENMESİ**

Nazlı Eda Noyan

Grafik Tasarım Bölümü

Yüksek Lisans

Tez Yöneticisi: Nezih Erdoğan

Nisan, 1998

Bu çalışmada 1965-1975 Türk melodram afişlerinin romantik aşkın yeniden sunumu bağlamında tasarım ve anlam açısından incelenmesi amaçlanıyor. Öncelikle tarihsel ve toplumsal sürecin içinde ele alınan melodram afişleri daha sonra grafiksel ve imgesel özelliklerine göre sınıflandırılarak gösterge bilimsel bir yoruma tabii tutuluyor.

Anahtar Sözcükler: Yeşilçam Melodramı, Film Afişi, Tasarım, Anlam, Romantik Aşk.

to old and loyal workers of Yeşilçam..

ACKNOWLEDGMENTS

I would like to give thank to my supervisor Nezhir Erdođan for his instructive guidance and to Erol Ađakay, Cemal Dündar, Ergun Hiçyılmaz, Azmi Böke for their stimulating help.

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And I am indebted to those who had built such an amazing history of Yeşilçam Cinema and melodrama poster.

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CHAPTER 1

INTRODUCTION

1.1 MOVIE POSTER AND ROMANCE

Movie poster is the essence of the film rendered in a single image by graphic means. It's the most tangible evidence of "owning" a film, a condensed novel, "an attempt to visualise a visual text" (Vecdi Sayar 44). Or it may be defined as a commercial instrument which mainly reflects the financial expectation that the distributor places in the film and also "what 'one' regards as an effective appeal to the test of the masses" (Hanssman 24).

Cinema like other entertainment forms is one of the important parts of our social and cultural life and relies on the participation of the audience for its existence and continuity just like the movie poster, which is in an inevitable relation with cinema, and the audience. In other words cinema and movie poster have the most powerful potential of establishing the ethos and mythology of people, and both assume an audience on the premises of a cultural context within which they are produced. So a movie poster contributing to mass communication through designed visual

means contains a lot of information about film industry, evolution of design, craftsmanship, and the taste of the artists and society as well as standing for a strong evidence of its time. Observing a movie poster design that includes a representation of a representation and graphic means of image and text about a film is a way of understanding that film, the film industry, and society from a different angle.

Romance, on the other hand, is one of the most popular and "marketable" facts of life like cinema. It is

a love affair, or marriage of a romantic nature... love making... an attraction or aspiration of an emotional or romantic character... the quality and state of being romantic (Webster's Third New International Dictionary 2: 1969).

Romance is the pleasure or excitement that you feel when you are with the person you love. According to G. John Cawelti "the crucial defining characteristic of romance is that its organising action is the development of a love relationship, usually between a man and a woman" (41). It's a love affair that is the attraction based on desire, warm attachment, deep fondness, tender devotion, or enthusiasm. So romance can be said to have the nature of wild exaggeration, legendary extravagance, and supernatural adventure.

Through visual devices romance has some common, frequently used representations like the colour red and pink as well as heartshape, the images of the togetherness or the relation between a man and a woman, kissing couples, women in tears and so forth resembling an excessive, extraordinary emotionalism.

1.2 STATEMENT OF THE PROBLEM AND METHOD

As melodrama that is constructed upon the popular content of romance is among the most preferred genres of Turkish cinema, and since there are a great number of melodramas, and hence melodrama posters those are available to explore in Turkish cinema history I preferred to concentrate my thesis on the investigation of design and signification in relation to the representation of romance within the posters of Turkish melodrama through its most popular times 1965-1975. This study departs to find out the relation between melodrama and melodrama poster, how the representation of a melodrama works with graphic devices, how the concept and feeling of romance is given and why it is given like that.

The investigation will be carried out through first a historical overview of Turkish social and cultural life as well as the film industry in the 1960s and 1970s and an exploration of Yeşilçam melodrama and Turkish movie posters. Then certain types of Turkish melodrama posters will be examined through the study of verbal and visual graphic devices within their design, which in this thesis, refers to the intention, mental plan, and activity of combining typography, illustration, photography, and printing for purpose of persuasion and information. As the next step the design within these posters will be correlated with represented romance and sanctioned meanings, which come out as signification at the end. In fact this method may be defined as the combination of iconography and iconology like Erwin Panofsky puts it in his article "Iconography and

Iconology; an Introduction to the Study of the Renaissance Art", as to find out what lies after what we see in front of us as simple movie poster. Moreover, along with the analysis and interpretation, the theories of visual arts, design, communication, and signification will be examined through various approaches like those of Panofsky, John Berger, and Roland Barthes within the study.

1.3 DESIGN AND SIGNIFICATION

1.3.1 PANOFSKY'S CONCEPT OF ICONOGRAPHY AND ICONOLOGY

For to do a systematic investigation about design and signification in a visual arrangement which is a very popular product of a culture, a method that is sufficient enough for to explore and interpret all the formal, conceptual, and cultural characteristics and meanings should be used like that of Panofsky.

Panofsky defines the way to find the meaning in the visual arts as observing the form, the subject matter opposed to form and the content (40). In fact what Panofsky names as form, "pre-iconography" is primary or natural subject matter consisting of factual and expressional artistic motifs, and compositional methods. Subject matter opposite to form is the connection of artistic motifs and combination of artistic compositions with conventional themes or concepts. This refers to iconographical analyses, which means identification, description, or classification of images, stories, and allegories. In terms of movie poster the pre-

iconographical description involves the techniques (illustration, photography), design elements (image, text, colour), and the composition (size, placement) while the iconographical analysis consists of the mood and the story.

According to Panofsky

the art piece is not just compositional and iconographical features in its own properties and qualifications but it is also a document of artists personality, of the civilisation, of a religious attitude, a symptom of something else ...The discovery and interpretation of these 'symbolic' values (which are often unknown to the artist himself and may even emphatically differ from what he consciously intended to express) is 'iconology'... Iconology is in a close relation with the interplay between the various types; the influence of theological, philosophical or political ideas; the purposes and inclinations of individual artists and patrons; the correlation between intelligible concepts and the visible form which they assume in each specific case (31, 32).

The corrective principles of iconological interpretation are history of style, objects and events; those are expressed by forms under varying historical conditions; history of types, themes and concepts; those are expressed by objects and events under varying historical conditions; history of cultural symptoms and symbols, general and essential tendencies of the human mind; those are expressed by specific themes and concepts (Panofsky 38, 39). The iconologist can not allow himself to the luxury of working with selected materials of certificated artistic worth. Like Giulio Carlo Argan underlines "iconological theme" is most often presented by

artistically impoverished figurations - by second- or third-hand documents such as illustrations, popular publications, plaques, monies, plying cards, and as such... The image which is worn out, consumed, recited for the thousand time, or deformed by the careless habit by which it has been adapted to the most varied occasions is often much more eloquent for the historian of the image than the scholarly, purified controlled

version which is established by the lucid structure of a formal system (17).

Argan also argues that iconology of Panofsky works for the images as that of linguistic structures.

The image which is discredited or sometimes contaminated by ingenious associations, combinations, or even by banal configurations (through assonance) with latent images in the memory is the document of a culture of the diffused image; it is a significant to which may be attributed, as to the other words of a spoken language, many signifies (17).

Going back to the images' original seeds and following their growth in the ground of the collective unconscious is the method for Panofsky. And this characteristic being more obvious in iconology makes it different from Wölfflinian formalism. Although Heinrich Wölfflin mentions that

every artist finds certain visual possibilities before him, to which he is bound... Vision itself has its history, and the revelation of these visual strata must be regarded as the primary task of art history (11)

and he underlines temperament, Zeitgeist (attitude and atmosphere of the society), or racial character determine the style of individuals, periods and peoples; he is much more involved in the representational "forms" (linear/painterly, plane/recession, closed form/ open form, absolute/ relative clarity of the subject) and the formal interpretation.

Iconological method is often criticised for having a "purely subsidiary utility" like Argan mentions (18). But even with the very lack of a defined subject, a theme can be figured out from the visual material and like the pose, the dress within a portrait or the mode of perspective, the configurations, the rendering of places and things within a landscape or still-life convey social and psychological

meaning, every image has a story to tell and so do movie poster.

Two other criticisms towards Panofsky's iconography/iconology occur as the results of the difference of the "visual category" and the difference of culture. Mc Arthur criticises the adaptation of iconography and iconology to cinema by mentioning that

cinema requires a more sophisticated model than that of form/ content" and "in cinema genre there are theme and ideology rather than conventional structures and form/ content dichotomy blocks analysis of cinematic specificity (qtd. in Stephen Neale 13).

What Neale proposes as a solution for this dichotomy and the absence of conventions is the theoretical specification of the mechanisms of cinema, both at the level of the individual generic text and at the level of supra-textual, generic systems as processes of production so that the generic iconography can be located (13).

Hilmi Yavuz describes iconography as "the description of the conventional relation between figure and symbol", while defining iconology as "the intellectual, abstract 're-creation' of the image" (62-63). He also mentions the similar argument of Lévi Strauss by quoting his words "constructions are established unconsciously, that's the reason why they should be discovered not through external similarities but through internal homologies" (64). The intellectual, mental structures are formed through the type of individual and the type society which are constructed by the historical conditions those are effected from the production forms (feudal, bourgeois, etc.). So it can be said that the

material determines social, political or philosophical processes within the lives of societies.

Yavuz emphasises the "western" painting tradition can only be explained by the unity of the relations mentioned above (66). according to him there had been a shift from the conventional symbolic towards the internal representative in the painting tradition of the "west" but we do not see this kind of a change in the "east"; the symbolic and the representative exist at the same time, free from each other. In the eastern painting tradition a figure may symbolise different things in different regions only with different composition styles. So figure/ symbol relation can not be accepted as conventional like in the iconography of western paintings (66). The only change we see in the eastern figure is of the symbol into the simple artistic form of the ornaments.

According to Yavuz the traditions of eastern and western painting differ from each other because

the dominant ideologies in eastern societies do not stand for the general philosophies of life bound to the chance in the production forms of the material world. That's the reason for the figures to be just the visual presentations of concepts (symbols), and for the process of abstraction of "presenting human mind's essential tendencies with concepts" not occur. This process takes place in the west by over coming of ideologies by view of world (68).

The east painting breaks the conventional meaning but this doesn't help the philosophy of life within the internal meaning to occur. The representative miniature painting of east is not conceptual but monumental. This tradition concerns the forms, style and compositional conversion, rather than the concepts. Yavuz concludes his thoughts, as

*

there can only be the iconography of eastern art but not the iconology.

This brings to mind the question of if there can be the iconology of the Turkish melodrama posters which are in fact the products of an eastern culture but are created in a western type of visual presentation, contemporary advertising. Turkish melodrama posters have obvious similarities with Islamic miniature painting in terms of two-dimensional attitude and the established hierarchy. Also in Turkish melodrama itself we can observe this kind of a similarity. Nevertheless the images within the posters can not be handled just as the symbols or artistic ornaments. There are still tendencies of people those can be read and intellectually re-created from these visual materials. Like Argan mentions

if it is possible to do iconological history of perspective, proportions, anatomy, representational conventions, symbolic references of colour, and even of rituality and gesturality in technique, no one has said that it must stop there and that it is not possible to study historically, like so many other iconologies, line, chiaroscuro, tone, pen strokes, and so forth... The name would change... following modern terminology... semiotics... Since wherever an image is brought to perception through a technical procedure there's surely intentionality or desire of creating art (21-23).

Even without text, pictures or photographs may be regarded as essays. In the case of movie posters these stories are expressed with a title and a kind of story-telling occurs.

According to David Bordwell

in representational art, the principal spatial schemata are those which construe pictorial cues as representing a layout of objects in an environment... The perceptual act is not a kind of snap shot of the whole picture. Viewers search the composition, fixating briefly but repeatedly on certain regions: sharp contours, points

of juncture, angles, unusually bright or dark patches. These areas most likely to provide information about objects' identities and depth relationships. These areas are also areas that quickly disconfirm any hypothesis about the represented space. Moreover, the viewer's scan paths are shaped by a search for information of a specific sort, and this can be governed by a prior "mental set"- the pictures title, a hypothesis about the action represented (102-103).

Our perception of representational art involves a kind of inference from sensory data like colour, size, shape, distance, direction to object-reality and a hypothesis is formed as Bordwell puts it. Within a movie poster as may be seen in other visual media, there are sub-sensory data and texts that gives clues to the spectator for further interpretation. When the spectators identify the images and parts within the poster they start to go deeper into the details of these. If the identified image is a human being, then its sex, what it's doing, wearing, at what it's looking, with whom it's in relation, the colour of the dress, the style of the hair, the gestures, mimics, the distances between the images, the fonts of the title, its colour, the background, and so forth are examined consciously while being processed unconsciously.

1.3.2 BERGER'S WAY OF SEEING

In order to do a reliable investigation including the concepts of representation, visual language, design, message, and signification in relation to Panofsky's method of finding meaning in the visual arts, the arguments of Berger would be useful.

Berger is also interested in the way we see things and the way the things are presented to us as well as the messages underneath what's clearly seen. As Barthes argues in "Photographic Message" that signification is developed by connoted messages chosen, composed, constructed, treated in aesthetic or ideological norms by virtue of a given society and history and on the plane of denotation, connotation tools like trick effects, pose, objects, photogenia, aestheticism, syntax forms a mythical signification, Berger in his book Ways of Seeing examines these cultural or social meanings within the visual language of certain pieces of traditional or contemporary designs. Like Panofsky investigates the symbolic values, Berger interprets the symptoms or the documents of the civilisation through the art piece or design as well as revealing the similarities of visual presentation between the traditional oil painting and contemporary publicity.

According to Berger "oil painting reflects the joy, celebration of owning a property and power by saying, 'you are what you have'" (139). It conveys the reality and facts of life while advertising reflects the lacks and gaps within the lives of the audiences by saying "you are inadequate as you are" and emphasises the promise of a dream. Although their starting points are different, these visual presentations of the past and present have their seeds in the ground of desire to own, desire to be. Berger argues "society increases its belief in itself by the help of the images" (139) and contemporary advertising is traditional in this way because like in that of oil-painting, advertising has a

visual language full of hardly visible historical, poetic, ethic or mythological symbols. In other words they send their messages in a very similar way through an accepted visual language in the culture within which they are produced.

These historical, poetic, ethic or mythological characteristics of traditional visual language have nearly the same approaches towards the representations of certain subjects like that of woman, man and romance. In terms of posters of Turkish melodrama, a branch of contemporary advertising, we can observe most of the underlined rigid, stereotyped characteristics of this visual tradition. We are made face to face with a life that we are told might be, full of women and men resembling gods and goddesses.

Besides some exclusions which would be discussed further on, Turkish melodrama posters have similarities with the oil paintings of Bosch (Fig. 1.1) like other Renaissance artists and Rubens of Baroque art (Fig. 1.2) in their story-telling attitude and in terms of some of Berger's mentioned determinations. The characters and events within the frame are organised in order to explain the story by expressing the relations of characters with each other, the important and key moments, the mood and the time. These visual texts signify and communicate meanings, roles, impressions, and intentions by the expressions the figures make with their faces, the direction of their looks, the postures and the gestures they assume (Fig. 1.3). According to Marcel Danesi bodily semiosis which is "kinesics" in other words opens a way for further interpretation by observing who touches whom,

Figure 1.1



Figure 1.2



Figure 1.3



where they touch each other taking into consideration the territories or more and less "touchable" parts of the body, the way in which they angle themselves to each other (43-51).

1.4 HYPOTHESIS AND LIMITATIONS

From all the facts or phenomena I observed up to this point I suppose, all the conditions like the star system that constructed Yeşilçam film industry as well as the end of it take place through these posters. And other than advertising movies, a way of living through restricted social norms and experiencing romance as heterosexual bonding are promoted by graphic means in a variety show manner just like Turkish melodrama itself within Turkish melodrama posters.

As is mentioned before this thesis will be based on Turkish melodrama posters in the decade between 1965-1975, which is expected to be the climax and the best reflector of the characteristics of Turkish Melodrama. Through the investigation of certain types of melodrama posters, movie posters of other genres won't be studied although some will be mentioned when needed. Melodrama will certainly be examined up to a point but the main subject is the movie poster. One limiting characteristic of this research is that posters belonging to the period before 1965 are very hard to find and others are limited, mostly in bad condition, or documented in black and white documentary books. Moreover, there are very little theoretical information, and inadequate references about Turkish melodrama posters, their designers, and the movies. Nevertheless my personal interviews with the

designers print housekeepers, or collectors have been very
informative and helpful.

CHAPTER 2

A HISTORY OF TURKISH MOVIE POSTER

The decade 1965-1975 is important for Turkish cinema for being the golden years of this industry. The conditions that constructed the popularity of Turkish cinema, social ideologies and cultural life of Turkey within which these conditions were maintained as well as history and tendencies of Turkish movie poster should be explored in order to understand Turkish melodrama poster and interpret it. Like Panofsky argues in order to do a trustworthy study, it is a necessity for the investigator

to check what he thinks is the intrinsic meaning of the work, or group of works, to which he devotes his attention, against what he thinks is the intrinsic meaning of as many other documents of civilisation historically related to that work or group of works, as he can master: of documents bearing witness to the political, poetical, religious, philosophical, and social tendencies of the personality, period or country under investigation. Needless to say that, conversely, the historian of political life, poetry, religion, philosophy, and social situations should make analogous use of works of art (39).

2.1 AN OVERVIEW OF TURKISH FILM INDUSTRY THROUGH 1960s and 1970s

In the 50s the existence of the middle class, the equality of

income distribution, production and consumption of local things left their place to inequalities between higher and lower classes, conservatism, migration, an ever consuming character of the society, and hence an orientation towards capitalism. These changes occurred as the result of the newness both in politics like multi-party regime and in economy like rapid industrialisation, the using of foreign capital and the projects being held as to integrate the world economy.

According to Nijat Özön

the 1960 military intervention and the 1961 constitution exposed every problem of Turkey that had been tried to be prevented by constraint, pressure and police-governmental methods (363).

So it is interpreted by some as being good and revolutionary for intellectual life because of bringing an air of hope and freedom to the social and political lives by protecting the liberties of people under the guarantee of the 1961 constitution and making them work. But after a while the movement within the cultural and social life started by 1960 unluckily came to an end and turned out to be a negative formation for the westernisation movement within the country because of the on-going restrictions in some respect.

Turkish society was caught between 1950s' tendencies in a more strong way and it was in the middle of the duality between the East and the West. While the West seemed to offer improvement in material and intellectual level, the East seemed to convey

the spiritual, social, and cultural values and islamic practices as taboos as well as our Anatolian characteristics those consist of an undeniable folk culture (Savaş Arslan). The social every day life was politicised by the implementation of a variety of Westernised daily practices like clothing, life style, food, movies, or music. The society seemed to live their lives like the western oriented music arrangements having eastern spices inside. So Turkish people lost its identity as an eastern society while not being a totally Western society.

In 1965, the change of the government stood for the starting point of the "restoration period" (Özön 366) which involves strict inspections, tensions between the opposite thoughts, and the improvement of variations of political tendencies. The beginning of the 70s was the chaos years of Turkish political life with the rapid polarisation of political groups. The prohibitions, economic problems, and the on-going migration caused new life styles, paths of individualisation, and values gathered under the term arabesk (the name comes from the "Arabian", but in fact it's a cultural production and phenomenon of Turkish society that emphasises the low-quality of art and life style) to occur as well as the orientation towards traditional identities to get strong in some groups. The polarity within the social life became more evident in the middle of the 1970s as they can be observed in the interests of groups of people: Blue jeans, parka, Yeni Harman cigarette,

Türkan Şoray, sex films, TRT, Socialism, Ajda Pekkan, Yılmaz Güney, Orhan Gencabay...

When Turkish cinema; which is accepted to begin with M. Ertuğrul in 1950; through 1965-1975 decade is observed, it can be seen that the unproductive years after the 2nd World War when only the American and the Egyptian movies were popular without a small number of exceptions, were over. The social movement in the 60s, which meant freedom and no censor for cinema, and society's addiction to the cheap and collective entertainment seem to be the reason of this vitalisation. Nevertheless, although the films and film production companies were great in number, there can be noticed a non-industrialisation of Turkish cinema which was constructed upon a weak groundwork (Gülseren Güçhan 78). With the relaxation of 1960s the films about the realities of society as well as "Yeşilçam" movies that answered the needs of the "consumers" occurred. After the television's emergence, extension, and popularity unlucky conditions caused by economic crises, political events, migration, and the increased cost of film making during 1975-80, the cinema theatres began to close up or the family melodramas left their places to arabesk melodramas, melodramas with singers, action and sex movies which had a less cost of production. Anyway, the women had already stopped to be the moviegoers so it was the time for film companies to catch the male audience. So the female stars were cleared off from the screen, the family melodramas decreased in number and sex and action films as well as films

with popular arabesk or folk music singers like Müslüm Gürses, İbrahim Tatlıses began to be popular among men.

2.2 YEŞİLÇAM MELODRAMA

According to Mary Beth Haralovich

If we summarise a melodrama in a very simple way, we can say 'a man and woman meet'. As to make it a bit extend, we may say: 'a man and woman meet, their courtship begins. The path of true love never runs smoothly and the progress of their relationship is retarded. Yet, the troubles resolved in an embrace. The heterosexual couple is united to live an implied happily-ever-after' (50).

Also Bordwell mentions the film melodrama is a genre that subordinates virtually everything to broad emotional impact (70). It contains almost nothing else other than the extreme of feelings like sorrow, pity, happiness, anger, fear, and love as well as the moments of crisis and irony that determine one's fate once and for all (Cawelti 264). There is no depth within non-psychological conception of the characters and their feelings are explained through speech, behaviour, and other aspects of mise-en-scene like the musical accompaniment that marks the emotional effects (just like movie posters having no depth in terms of symbolism). Melodrama is highly communicative in the way that the audience is given information about emotional conditions and effects. Moreover the audience's knowledge is more than the characters' within the movie so instead of full identification what the audience feels towards the characters is empathy. But like Bordwell mentions "against the background of a general unrestrictedness and omniconnunicativeness, any sharp restrictions or

suppressions stands out" (72) as to incite the epistemophilia: the desire to know and voyeurism of the audience just like in the case of movie posters.

Thomas Elsaesser argues that the dramatic force of melodrama comes from the conflict between highly individualised form of moral idealism in the heroes and the corrupt yet omnipotent social class as well as the dramatisation of actual contradictions in society and genuine clashes of interest in the characters (45). Also he mentions that the depiction of social phenomena like industrialisation or urbanisation found its literary body in melodrama where melodramatic effects can successfully shift ideological conflicts into emotionally loaded family situations while remaining within the popular medium because popular culture has refused to understand social change other than private contexts and emotional terms and has distrust for intellectualisation and abstract social theory (47-48). Elsaesser's argument might also be adopted to Turkish melodrama which is in fact an escapist form of mass-entertainment and involves the class-conflicts, social changes, and dualities of the east and west cultures.

Turkish melodrama, which is one of the main concerns of this thesis, was produced in close relation to American, Indian, Egyptian, Iranian movies. The hybrid characteristic of Turkish melodrama conveyed both the entertaining but conservative characteristics of these foreign cinemas in terms of being loyal to social values since the target audience through the

1960s were the middle and the lower class families and mostly women. Because the quickest way to a woman's heart and wallet was through her tear ducts in less liberated days (301), the main selling point was the "heartbreak" in Hollywood and Turkey. So these films had the already existing social norms, values, relations in themselves with the component of tears. The events and the narrative cliches determined the stereotypes of characters and stars. This narrative structure was gathered from the popular novels, historical Turkish novels of Muazzez Berkant and Kerime Nadir, historical love stories like Leyla and Mecnun and also American films which get along well with Turkish social norms from 1920s with its overloaded melodramatic, ornamented, attractive structure (Nilgün Abisel 69).

Yeşilçam melodrama's characteristics are the very simple images of life with superficially and non-psychologically but emotionally depicted love relations and characters, as well as the central role of the accident and coincidence so that the audience would not have to think hard at all. The women were going to cinema as to see the ordinary woman (like themselves) falling in love, sacrificing, being betrayed, abandoned, etc. but most of the time reaching her love at the end. According to Cawelti the suffering melodramatic protagonist, faced with a rapidly changing society, finds assistance and support among children, rural people, and the lowly those yet uncorrupted by the artifices of the society. Yet, at the same time, the successful hero or heroine is hardly fated to remain in lowly

obscurity in melodrama where social change and the desired upheaval is the primary background for the melodramatic action (274, 276). And he goes on

melodrama must affirm a commonly accepted moral universe in order to give its audiences the pleasure of seeing the sympathetic and virtuous rewarded and the hateful and dastardly punished. The closer its system of rewards and punishments and its conceptions of the moral order are to the accepted ideas of its audience, the more plausible and satisfying the story will be (267).

So this cinema served the women (and still serving in TV channels) a pink but fatalist world with the clear establishment of poetic justice in the form of a happy or morally satisfying endings. And it does this by taking them away from their ordinary, boring lives as well as helping the social values to last by the help of the formulas which Cawelti defines as the attempts to revitalise the traditions by expressing them in more modern terms and to reconcile the increasing conflict between traditional views of the world and the secular values of a rapidly changing society (274, 276).

In Yeşilçam melodrama these formulas of traditional moral order even in the "clothes" of the modern cause a conservative way of representing and expressing love as well as the repression of sexual act. Lovers walk hand in hand or hug each other but most of the time no sexual relation like kissing in the mouth can be seen. If there is such a sequence, it's mostly among the antagonists or bad characters. Lovers rarely happen to be in closed spaces and they mostly talk to each other by escaping their eyes and without confronting each other.

2.3 THE EVOLUTION AND CHARACTERISTICS OF TURKISH MOVIE POSTER

Poster design in Turkey began to develop with the declaration of the Republic as to prove the fundamental interconnection with economic and therefore the political and social structure like graphic design started to develop with the industrial revolution. Emrah Yücel mentions

the development of the poster, as a result of its function (: commercial demands), has always paralleled economic development. Economic circulation, the introduction of commercial goods, social events and cultural or ideological responsibilities have created a demand for the poster (2).

After the declaration of Republic with the revolution of alphabet, a nation which had developed artistic identity based on calligraphy and decorative art of islamic origin had to reject these traditions and adopt a new one based on the Latin alphabet. Because of the basic differences of logic and form between the islamic east and modern west culture, there become the problems of adoption, extension, production of the new Western style in both cinema and graphics.

Since the Ottoman Empire was closed to outside, and hence did not deal with commerce or industry, "there was no tradition of making commercial posters as well as there was almost no printing technology at all" (Yücel 17). The only posters of entertainment that can be found are consisted of largely typography in Arab script, which were sometimes decorated with ornamental borders and clip-art illustrations (Yurdaer

Altıntaş 6) (Fig. 2.1). The republic brought with itself the posters, mainly of social and cultural content to inform people about the cultural and social changes. Also there were posters advertising consumer goods as well as the entertainment posters of national theatre and Turkish cinema. Like Turkish melodrama itself, the posters for melodramas were mixture and under the influence of so many design disciplines like firstly German and French, and later Hollywood, Italian, Mexican, Indian, and Egyptian posters. The posters of this period were generally imitations or re-presentations of foreign originals with the substitution of Turkish slogans. Sometimes it is very obvious that the images of one poster were directly taken from a foreign movie poster. It might be the result of the lack of time that comes out with serial production, the lack of technical possibilities, "kleptomania" (Agah Özgüç mentions he wrote an article about this issue for Ses magazine in 1966) and the effect of European and American culture on literature, architecture, and hence visual arts (Cemal Dünder). The posters were a mixture of signs, announcements and were produced by hand due to the primitive technology. So, like Özlem Özkal mentions, "as a result of the apathy towards especially the movie poster's design and illustration, the examples worth for notice in terms of visual idea are few" (74). The poster of first Turkish film in sound, İstanbul Sokaklarında (On the Streets of İstanbul, Muhsin Ertuğrul, 1931) was under the influence of the typical geometrically simplified style of Art Deco, illustrates a stylisation of a scene, which was directly taken from the film

itself (Fig 2.2) (Özkal 75). But its design and illustration may be considered as successful taking into consideration the possibilities of those times, when compared to other works of the same period such as the poster of Karım Beni Aldatırsa (If My Wife Deceives Me, Ertuğrul, 1933) (Fig 2.3), or the poster of Leke (The Stain, Seyfi Havaeri, 1957) (Fig. 2.4) from a later period. Another movie poster designed by Kenan Temizan for one of the biggest film companies in Germany, UFA, is a successful work in terms of its technique and proves how the technical possibilities effects the design itself (Fig. 2.5).

When we observe Turkish movie poster history we come across several stages of graphic design: typographic posters of old alphabet, monochromatic posters, posters with illustration, posters with photography and illustration, photographic posters, and posters with caricaturistic illustration. These stages are closely related to the technical possibilities and hence the conditions of their time. The well-known Turkish film poster designers and illustrators are Mithat Ağakay, Erol Ağakay, Firuz Aşkın, Mehmet Bal, Kemal Bortıçin, Cemal Dünder, İbrahim Enez, Münif Fehim, Karlotti, Bedri Koraman, Oral Orhon, Çetin Özkırım, Mehmet Tekdal, Remzi Türemen... Some of them were not graduated from a design school, but very much experienced in illustration and advertising. And although there were illustrators graduated from the painting department of fine arts faculties, they were not earning money from painting or work as painters and they mostly got inspiration from foreign illustrations instead of Turkish painting



Figure 2.1



Figure 2.2



Figure 2.3



Figure 2.4



Figure 2.5

(Dündar). Azmi Böke who is the most experienced printer of Mimeray print house and now working as the technical manager, remembers that about 1970s a famous academician painter and an illustrator-painter Firuz had been hired to design a poster for the same movie. But after the famous painter saw the version that Firuz designed he gave off the job and took back his design because he thought what Firuz did was better. Although the art of painting seems to be made second of importance when compared to illustration and photography among poster designers, Dündar, graduated from fine arts, mentions that he likes each of his work where he manages to put forth the painting devices well enough and bring them together with the content of the movie. And this might be the hint of the fact that it's graphic design that took the second place in those years' posters.

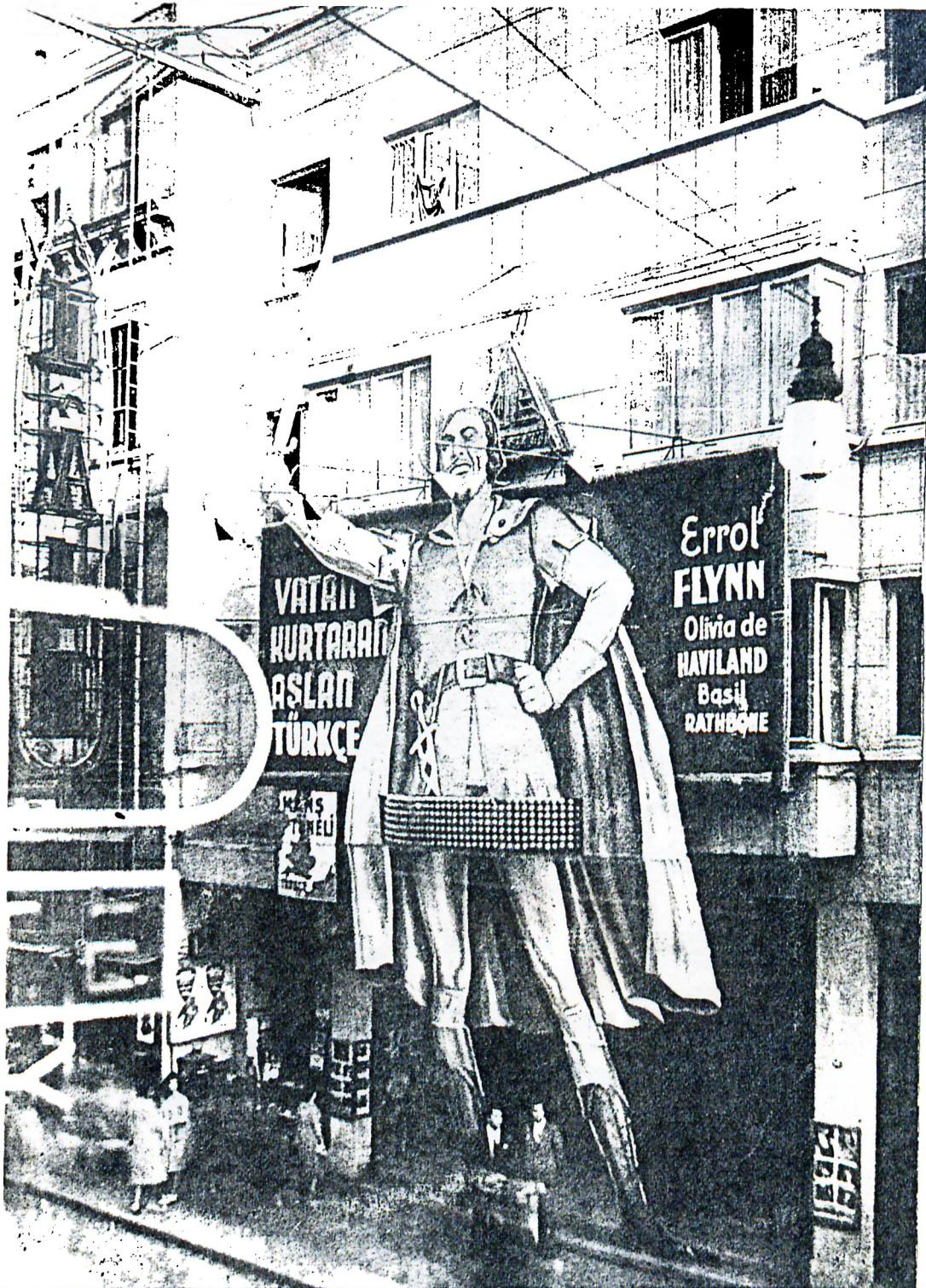
The movie posters of 1960s and 1970s were created taking into consideration the studio owners', producers', stars', directors' wishes and hence the audience's assumed expectations about the arrangement of the composition (the positions and sizes of the names, photographs etc.). Promotion was crucial for both the film producer and the theatre owner because they were very much involved in the marketing process, which was the most important part of the film production. The owners of movie theatres had three options for their management processes of the film production. In the first option the corporation invested all the money needed for the film and therefore owned all the rights. In the second one the

corporation shared some portion of the investment. And in the last option the corporation only showed the film in the theatre and gathered commissions like 10- 15% from the ticket sales. For the promotion large theatrical displays commonly called "circus fronts"¹ (Wellington 128) which were not necessarily in rectangular shape but in various shapes were painted (Fig. 2.6) while fliers (50- 100 thousand per region, 500 per theatre), brochures for festivals or competitions, and lobby cards (Fig. 2.7) were printed as well as posters. Of course some directors like Hulki Saner, Metin Erksan, Muzaffer Arslan, Nevzat Keser were also directly interested in the poster designing process. Böke mentions seriously that the last word about the poster design belonged to the tea-house keeper who was uneducated but a real audience himself. Sometimes the directors, theatre owners, or stars wanted the details of movie poster design, the print house (mostly Mimeray) and designer to be added to the film contract, as an item.

During the poster designing process, firstly the synopsis was given to the designer. Producer or director explained what he wanted exactly from the designer taking into consideration details like the popularity of the stars, target market, and censorship (the ideological or erotic posters were restricted. Erol Ağakay mentions because he wrote "İnce Memet" as the title of the film İnce Mehmet, he was adjudicated for promoting an ideology, but for erotic posters he was rarely

¹ In Turkish it is known as fener.

Figure 2.6



ÖLKÜ ve PESEN FİLM son yılların en büyük aşk filmini iftiharla takdim eder :



LEYLÂ

Bu film, ÖLKÜ - PESEN FİLM'in en büyük aşk filmidir.

MURAT

Bu film, ÖLKÜ - PESEN FİLM'in en büyük aşk filmidir.

NECİMİ

Bu film, ÖLKÜ - PESEN FİLM'in en büyük aşk filmidir.

VE NİHAİYET...

Bu film, ÖLKÜ - PESEN FİLM'in en büyük aşk filmidir.

TÜRKÂN ŞORAY **EKREM BORA**
VE **MUZAFFER TEMA**

**KADER
KAPIYI
ÇALDI...**

Yönetmen:
ÖLKÜ ERAKALIN
Senaryo:
BÜLENT ORAN
Fotoğrafçısı:
ŞEHNAR KIRMAZ

GÜREL ÜNLÜSOY
İMİHİ ÖZ
MÜSEYİN BARADAN
FERİDUN ÇOLGECEN
NECDET TOSUN
SALİN KARADENİZ

ÖLKÜ - PESEN
FİLM

KADER KAPIYI ÇALDI...

Figure 2.7

bothered). Then the photos were taken or chosen among the recent ones or the illustration was prepared (Fig. 2.8, 2.9, 2.10, 2.11, 2.12). Typography was added afterwards in the print house.

One of the oldest printing techniques of posters used in Turkey is the cliché (kalke) system in which the original was prepared by hand for each four colours; red, yellow, blue and black separately. The zinc plates of four originals were printed above each other on a single sheet. The illustrators prepared the plates by pistole, crayon, and hand written typography without using films. Sometimes this caused flawed posters to occur but on the other hand they looked more of a fantasy (Fig. 2.13). Even after photography began to be used in poster design, illustrations were preferred for their dream-like affect (still illustrations are used on the cover of the romantic novels). According to Cemal Dünder, the illustrator of many movie posters as well as book and album covers; "the photography machine can only capture what exists and what is real but by using illustrations a non-existing event, abstract mood, feeling may be expressed". Ömer Muz, artist of movie posters and book covers argues that

there are moments when the photograph is unsatisfying under any kind of light. The word 'impossible' disappears when a tiny brush and a pistole works together in order to represent the natural look of the woman flesh in an attractive way to the audience (qtd. in Sebati Karakurt 1).

The posters "those painted with photography and photographed with illustration" like Bacon mentions (qtd. in Özkal 7) were

Figure 2.8 The numbers either state the measure or the typeface.



Figure 2.9





Figure 2.10.1



Figure 2.10.2

Figure 2.11



Figure 2.12.1



Figure 2.12.2

mostly created with purely graphic means where the borderline in between figurative and almost realistic illustration and photography almost vanished. Berger emphasises a point, which may be helpful for further iconological interpretation that using of photography causes the spectator easy identification while other representation techniques (like illustration) gives an unreal, idealised, exaggerated effect. This might be the reason for the illustration and photograph (the fantasy and the reality) of the same subject being used on a single design like we see in the lobby-cards (Fig. 2.14).

With the improvement of the techniques like that of photography, photo offset, and colour separating during 1955 and 1958 the photographic posters become more popular for film production corporations and print houses like Apa, Can, Emel, Eray, Mimeray, Kral, Pulhan, Renk, Yılmaz... Of course it has also something to do with the illustration price which was nearly a thousand Turkish TL per one design in the beginning of the 1960s when five thousand Lira was enough for a months living (Dündar). But still if a poster was needed before the film was finished as to persuade the theatre owners to buy the films, or photos were not suitable or beautiful enough to be used in a poster then illustration that depicted the photos of recent movies or the photo of the stars taken during creation of film were used.

In 1970s and 1980s when the humour magazines and caricaturists like Oğuz-Tekin Aral, Bedri Koraman were very popular, the

Figure 2.13



Figure 2.14

caricaturistic illustration technique used in comedy film posters was sufficient to convince the viewer that the movie was comedy. The comedians' identity, caricaturistic physical appearance and acting style constructed the style of these posters (Özgüç). As a result of the collective work within the comedies, the collectivity was mentioned in the posters.

In most of the movie posters we can observe the placement of the figures are just like the most commonly used single shot scene (the couple facing the camera) of Turkish melodrama: the frontality of bodies- two-dimensional bodies presented from a single point of view (Nezih Erdoğan). Within the melodrama posters two dimensional bodies and the hierarchy that is constructed by the proportion of the sizes of the figures taking into consideration the narration of the movie remind us the miniatures which are created according to the religious and cultural norms of the society. In this adaptation of single shot scene to the posters, the faces of the figures are all directed towards the spectator. But although the figures do not face each other their relation might be read from other clues by protecting the enigma of the movie. Some of the clues are the direction of the looks and the mimics.

Because films with well known stars were not in need of great posters as the films with new, unknown actors and actresses having the problem of promoting, neither illustrative nor photographic Yeşilçam melodrama posters convey a symbolist approach, shock or surprise in terms of design. According to

Erol Ağakay the colour red was the most popular colour among Yeşilçam melodrama producers because it expresses love, passion, and blood (it was also popularly used in movies about national war) like no other colour can do. On the other hand there was no evident intention of using other colours symbolically (Dündar). In fact nearly all posters conveyed the synopsis, superimposed key images like fighting men, sexy women, guns accompanied with ordinary and similar typefaces with the portraits of the actors and actresses. In terms of the characteristic of having several superimposed planes within a single composition and very similar designs and styles among each other, most of these posters seem to be like the miniature paintings in this attitude also.

Because the form essentially refers to the content, when there is no such suitable, interesting or new material for conceptualisation within the concept of the movie the form of the poster also becomes of the same kind. Nevertheless small number of exceptions exists (Fig. 2.15, 2.16) while sometimes an interesting concept causes an interesting, extraordinary poster to occur like the poster for Görünmeyen Adam (The Invisible Man, Lütfi Akad, 1955) (Fig. 2.17).

There is also another factor that effects the creators of the film text and hence posters: the audience. In order to make designer to go one step further in reaching a solution that clearly mirrors the dialectic of comprehensibility and attractiveness to simulate interest and to represent a high

Figure 2.15



Figure 2.16



Figure 2.17



degree of information and expression, the content of the movie should be efficient by the help of the attentive spectator. But in the case of commercial films, the Yeşilçam movies in 1960s and 1970s a huge percentage of the audience consist of uneducated middle or lower-class women, the people of shanty town in cities and the people of small towns. So the content of the most movies were constructed according to these society of low economic and educational standards. What S.S. Vason mentions for Hindi commercial cinema audience is the same for Turkish audience of that time:

film artistry is, unfortunately, compelled to compromise with the people's standards in living and life... The mass audiences are generally not so well equipped to appreciate artistic subtleties... The great majority of cinema audiences tend to favour melodrama and other easier forms of emotional expression... The prevalent low standards in art are due, in a large measure, to our low economic standards (qtd. in Ravi Vasudevan 64).

Therefore the movie posters of 1960s and 1970s were less

regulated by specific figures of speech, expression and meaning involving different media and techniques of visual treatment similar to the use of adjectives to modify nouns or adverbs to modify verbs in a sentence (Hanno H. J. Ehse 195).

According to Özgüç

if there were no star in the movie or if the posters were designed for the intelligentsia then there somehow exist a bit of symbolism or artistic approach. But what was designed for 'the man on the street' is only the commercial and erotic posters.

And Dündar mentions that

movie poster differs from the theatre poster contingent on the quality of the audience: in theatre poster, even if the actor is Genco Erkal the designer does not need Erkal's portrait illustration or photograph but work on a more symbolist expression.

Although Gregory J. Edward's remark "if the star of the film was a Harlow, Dietrich, Lake, Hayworth, or Monroe, it mattered less to portray what the story was about when it come to designing the poster" is true for Turkish movie posters of 1960s and 1970s (like many of the commercial film posters of today), nevertheless they were important for portraying a periods' audience and for being Turkish history's witnesses (72). Like the cinema directly reflects a change in the society, it was at the same time reflected in the posters. According to Shiego Fukuda:

Both the artists and designers describe the current conditions in their country, the reasons for these conditions and the structure of their society with the works that they produce. If these works are posters, then they give us information concerning the cultural events, the cinemas etc. while giving us a visual feast at the same time (qtd. in Yücel 6).

Different societies perceive things in different ways, this variations show the designer what methods and styles to use when designing a poster. The economic factors and hence technical possibilities, social life, traditions, prejudices, habits of a country and hence the images involved in a movie or poster give it a national identity. For example Yeşilçam melodrama posters were designed according to the society's structure, interaction, way of living but as they had begun to change, the movies, concept of romance, and therefore the marketing attitudes and design of movie posters changed like it can be observed in the emergence of sexualization within the movies and posters through 1975- 1980. Özgüç names this period as "the time of 'toilet writings' or 'wall literature'" while Hiçyılmaz describes the movie posters of this time as

"agitation and demolisher of social system like the art of painting in the period of Hitler".

Böke mentions the films and the posters for theatres in different regions of Turkey vary in their narrative like the end of the film and the style like the using of sexuality in order to take the audience in (Fig. 2.18, 2.19, 2.20). In Adana; Southern region; since the audience was mostly formed by male audience, the movie's end was turned into a pathetic one while erotic scenes were added both to the movie and the poster. Özgüç mentions "the theatre owners in Anatolian cities told the producers that they would not buy the movies unless there is belly-dancing in them" ("Yetmişlik Sinemamızın Altı Devri" 30). In Ankara; Middle region; since the movie goers were mostly families or cultured people, and in Samsun; Black Sea region; as well as Zonguldak; Northern region; since the audience were mostly the women and people having evident conservative values, films and posters for these regions were often redesigned accordingly. While in İzmir; Aegean region; the happy ending was preferred, in İstanbul; Marmara region; the endings and posters vary from neighbourhood to neighbourhood. When a Turkish film was decided to be shown in an international festival or abroad, or a foreign film was to be promoted in Turkey, the images and the text within the design of the poster were changed taking into consideration what the audience was expecting.

Figure 2.18.1



Figure 2.18.2

Figure 2.19.1



Figure 2.19.2

Figure 2.20.1

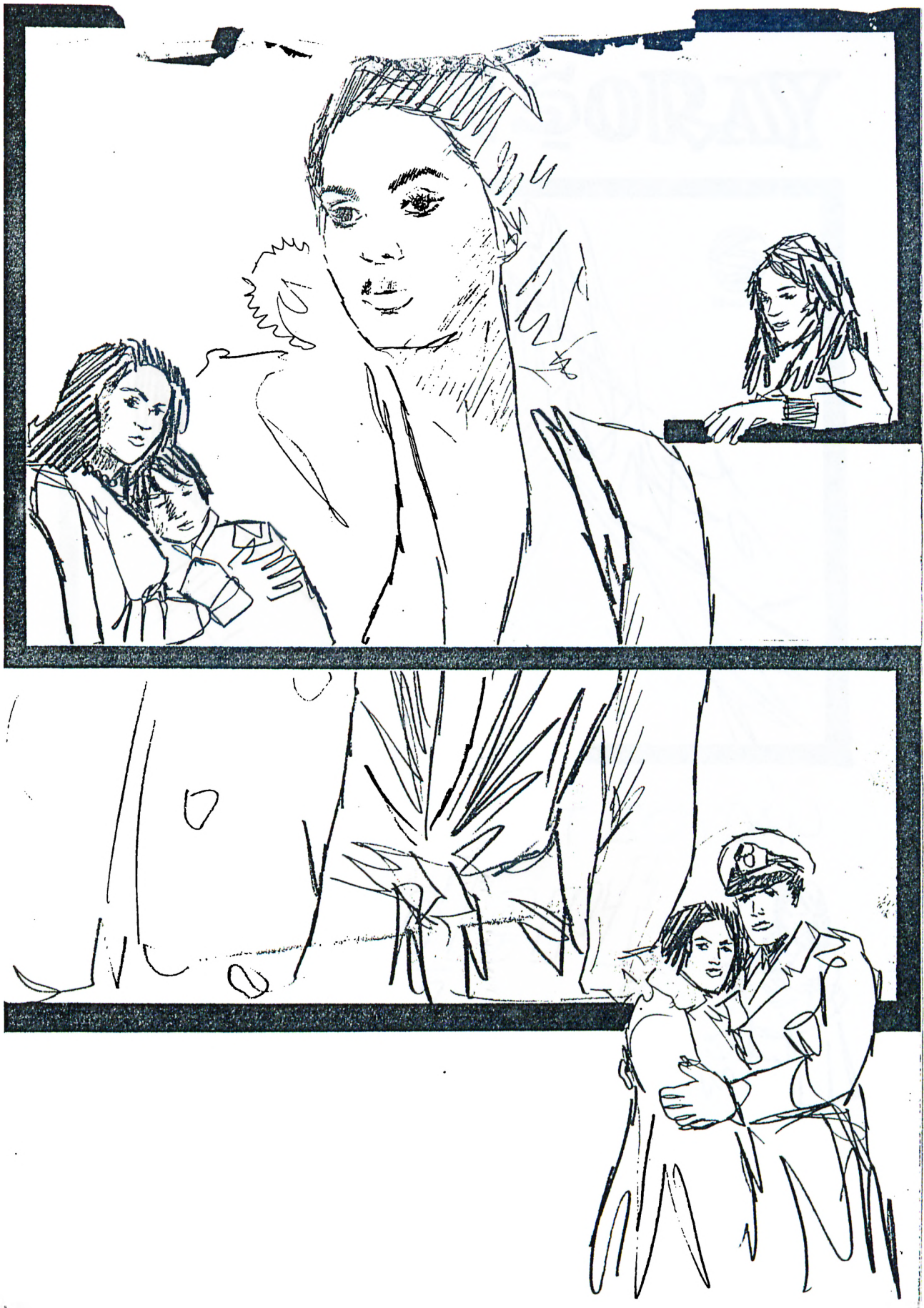
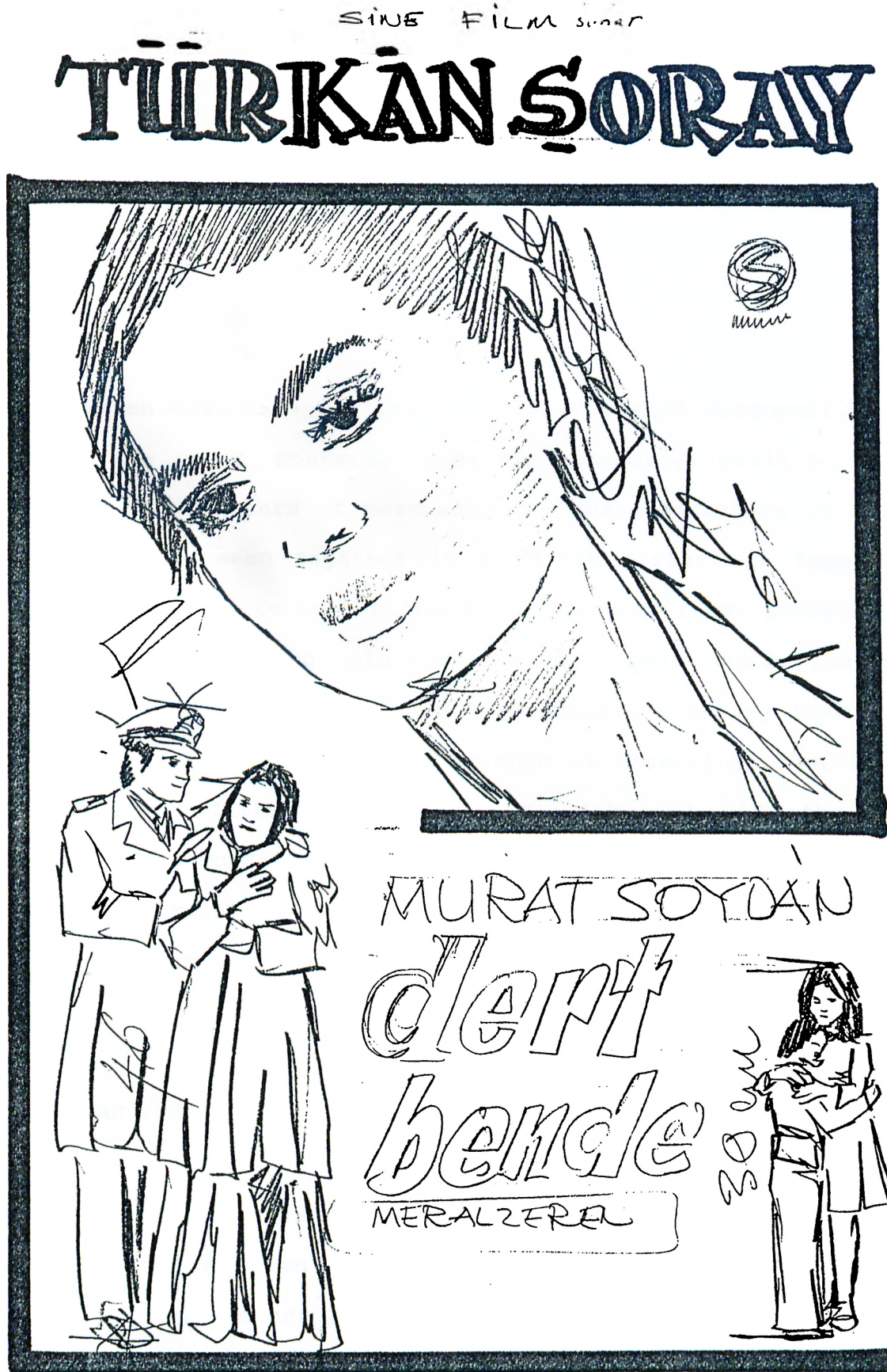


Figure 2.20.2



CHAPTER 3

THE POSTER'S STORY: FOUR CASE STUDIES

In Turkish melodrama posters, some of the most frequently seen types are star posters, beefcake posters, phallic woman posters, and posters of movement. The characteristics of these types may be seen together in a single poster. An important point that needs to be mentioned here is that these posters are not classified taking into consideration their media. Instead, after a pre-iconographical and iconographical survey that uses the equipment of practical experience of observing objects and knowledge of literary sources as Panofsky puts it, they are classified according to other graphic devices like the kind of images in relation to specific themes and concepts and the design schemas they use (38). Other observers may find different types or sub-classes among Turkish melodrama posters.

3.1 STAR POSTERS

In terms of a pre-iconological description, the head and shoulders of a woman figure may be seen on the upper part of the vertical, rectangular poster in the first glance (Fig.

Figure 3.1



3.1). This figure is large in size and emphasised by black colour of the plump hair, red colour of the fleshy lips and dark green background of the poster's upper part. This woman's eye is closed by her hair, she gives a big smile, has make-up and naked shoulders. On the top-right of the poster two symbols with texts might be seen. The poster is divided into two by the texts in big, bold fonts; red, yellow colour and a long black underline. On the right-bottom there's an illustration of a kissing couple in black colour. The left-bottom part is covered with a text in bold but medium sized fonts while on the bottom a text with medium fonts in small size might be observed.

As understood from the title Veda Busesi (The Good-bye Kiss, Ülkü Erakalın, 1965) the names Türkan Şoray, Aliye Rona, etc. and the words director, scenario and film it's a movie poster. The symbols on the top are the emblems of the film companies and the illustration is probably a scene from the film. The woman who is Şoray is very charming and provocative and she no doubly is the female party of the kissing couple.

Although the expressive style and the red colour of the title, the illustration, and the red smiling lips resemble the love relations and the passion just like Danesi argues

the cosmetic "make-up" that we use today has a long and unbroken connection with ritualistic fertility behaviour. It has a basis in sexuality: selecting colours, facial designs, and enhancements of facial features are latent sexual signifiers in the facial text. Red lipstick appears to connote the redness associated with female genitalia; the wearing of moustaches by males can be easily seen to connote pubic hairs; and the list can go on (45)

the meaning of the title resembles the sad mood of a tragic love story and this forms a duality. According to Barthes "the closer the text to the image, the less it seems to connote it" (26). So the titles of the movies in headlines are separate from the images by their emphasis. That means "they connote the image rather than denote it, in the movement from one structure to the other second significies are inevitably developed" (26). Sometimes the headline can even contradict the image so as to produce a compensatory connotation:

in certain romance magazines the verbal message of the headlines, gloomy and anguished, on the cover always accompanied the image of a radiant cover girl; there the two messages enter into a compromise, the connotation having a regulating function, preserving the irrational movement of projection identification (Barthes 27).

Despite this kind of opposition or misleading, the verbal and visual message within the movie poster like graphic images, names of the contributors elucidate and complement each other, give a certain idea about the content of the text. Some titles of the films composed of idioms or proverbs give the hint of the content of the film as well as information about the culture such as Kızını Dövmeyen Dizini Döver (One Who Doesn't Beat up His Daughter Beats His Knee, Temel Gürsu, 1977), Erkekler Ağlamaz (Men Don't Cry, Yılmaz Duru, 1964), Ölüm Allahın Emri (Death is God's Decree, Kenan Pars, 1964), Ana Hakkı Ödenmez (Mothers can't be Repaid, Osman F. Seden, 1968). Abisel argues that the poster and the beginning of the film give the audience the hint about for whom and what female protagonist will sacrifice herself, so the female movie-goers

prepare themselves for the conjectural sad, or happy end which is reaching to husband and family or not (195). Also she adds

by the help of the title, poster and stars of the movie, the spectators already had the idea of what the film was about before watching it but still they sat in their seats wondering how it would happen (185).

The background of blue-green colour makes a contrast with the libidinous red by its soft, relaxed and conservative manner. The black and white colour of the bottom illustration makes it second of importance while helping the star's image which has the powerful, despising look to be more emphasised. This kind of compositional attitude is the most commonly used arrangement in Turkish melodrama posters and it might be observed in the foreign movie posters also (Fig. 3.2). Yeşilçam cinema industry was mostly based on the star system (Özön 369), like it can be observed nowadays on TV channels, where the films were arranged for the popular stars instead of casting actors or actresses for the films. According to Rabello and Allen the beautiful images are not just for men but also for women because "poster campaigns were devised to sell a would-be star to women" (302). Even the name of the star was written above as smashing headlines, in greater size than the name of the movie. And the directors' or scenario writers' names were not considered as important as that of the star in most of the cases. The name of the star was so meaningful in terms of "star text" which means "star's image's career" as Richard Dyer puts it (qtd. in Michael Cullingworth 13). According to Cullingworth

the effect of a star's presence in a film is built on a complex interweaving of expectations set up by that star's precarious manifestations on film, in the press, and



Figure 3.2



Figure 3.3

elsewhere and the utilisation or diversion of this evolving image by the part currently being played (13,14).

As an example "Turkish cinema's Sultan" Türkan Şoray is known to have "Şoray rules" for avoiding kissing or sexually suggestive sequences. That's why she mostly played the honourable virgin or faithful woman while her films are supposed to be romantic or legitimate love stories through 1960s or 1970s. But with the changing moral attitudes of society Şoray rules were broken and reshaped according to them in the recent decade, she married the first male star she kissed on the cinema screen. Movie posters with her image were also designed as to be appropriated by the audience unlike those of actress Arzu Okay who is accepted to be second class star and later got into sex movies so that movie posters with her image or name were designed irresponsibly by the producers or designers in terms of social ethics and in terms of star text (Hiçyılmaz) (Fig. 3.3). The name of Cüneyt Arkın whose films are mostly known to be action movies where he fights, kills and saves his and his beloved's lives is another example for star persona just like Yılmaz Güney known for his identity and life affected and reflected upon his films and hence posters.

Other well-known stars and their images' careers are Belgin Doruk, Hülya Koçyiğit, Filiz Akın as the honourable, beautiful first women; Ayhan Işık, Ediz Hun, Kartal Tibet, İzzet Günay as the handsome, passionate, loving and decent first men; Neriman Köksal, Susan Avcı, Sevda Ferdağ, Mine Soley as femme fatale,

or fallen second women; Tamer Yiğit, Salih Güney, Kuzey Vargın as the loving but rejected, young second men "more weak than bad"; Atif Kaptan, Turgut Özatay, Kenan Pars, Erol Taş as the powerful and the bad while Hulusi Kentmen, Vahi Öz, Münir Özkul stand for the good-hearted, helpful men bringing the film an air of softness and comedy (Fatih Özgüven 36-37).

Turkish movie poster design was strictly bounded to the viewer (Dündar). As mentioned before sometimes there were two or three versions of posters for a single film. When a film was promoted in Adana, in its poster the actor or actress from Adana was emphasised. If the two stars of a film were either very popular or capricious then two different posters for each were designed as to please both of them and their fans. The designers gave the audience what they wanted to have: the stars, the dreams, and the variety. Besides telling what the movie was all about, which is romance in terms of melodrama, by depicting the synopsis and key sequences the poster as well as the lobby-cards and adds in the magazines were all about an announcement of a show, a variety of stars (Fig. 3.4). So the star posters were in fact not depicting the romance within the movie but the romance between the audience and the star or the star's image.

Rabello and Allen mention that most marketable wares of the Hollywood films "were swank, the gaudy high life and poster illustrators depicted stars gowned and coiffed with fatal allure, emphasising height of fashion" (302) just like in Yeşilçam, the scarf Cahide Sonku used in Aysel, Bataklı Damın

**ANIT FİLM 1964 Yılı Süper
Prodüksiyonunu Öğünerek Sunar**

Duvarların Ötesi

Belgin Doruk - Tanju Gürsu - Özden Çelik
Erol Taş

Kaynana Zırlıtısı

Tanju Gürsu Özden Çelik
Ajda Pekkan Aysel Tanju
Ahmet Tarık Tekçe
Koca Yusuf

? ? ? ? ?

İstanbul İşletmesi : UĞUR FİLM
Adana İşletmesi : ATLAS FİLM
İzmir İşletmesi : LAMER FİLM
Samsun İşletmesi : SELÇUK FİLM
Ankara İşletmesi : FAAL FİLM
Zonguldak İşletmesi : FAAL FİLM

ANIT FİLM
Sakıyağacı cad. 23/3
BEYOĞLU
TEL : 49 55 01

Figure 3.4.1

ARZU FİLM 1965-1966 Film Listesini iftiharla sunar:

TAÇSIZ KRAL METİN OKTAY

SÜRTÜK! TURKAN ŞORAY
* EKREM BORA * HULÜSİ KENTMEN.

SENEDİ BİR GÜN TURKAN ŞORAY - EDİZ HUN - TURGUT ÖZATAY

BİR MİLLET UYANIYOR Nizamettin Nazim Sahneri

HOROZ NURİ VAHİ ÖZ ÖZTÖRK SERENGİL MÖNİR ÖZKUL AJDA PEKKAN * SEVDA FERDAĞ

VE BİLEN KAZANIYOR? ARZU FİLMİN SÜRPRİZİ? ? ? ? ?
SON YILLARIN EN BÜYÜK SİNEMA HADİSESİ

Filmlerimizin İstanbul Göçesi İşletmesinin tarafından yapılacağı aynı sinema sahiplerine bildiririz.
Adres : ARZU FİLM
Beyoğlu Başpaşa Çeyme Sok. Emek Han, Kat: 1, No: 3/4

Figure 3.4.2

Figure 3.4.3



İŞLETMELER :
Adana Kurt Film : Salm Kurtoglu
İzmir : Ege Pesen Film
Karadeniz : Samsun Film — Bahri Elbir
Zonguldak : Oğuz Film — Yaşar Oğuz



Figure 3.4.4

Kızı (Aysel, the Girl of the Swamp Roof, M. Ertuğrul, 1935) became fashionable after the movie (Özgüç). Every cultural or social change was reflected in those posters. The posters were virtual time capsules, chronicle of their eras and every fad and folly of the day were the stuff they capitalised on. Football players Şenol and Birol in Şenol Birol Gool (Şenol Birol Goal, Nejat Saydam, 1965), a popular singer of that time, or a comedian like Komik Şevki in Memiş (director and date unknown) is emphasised by slogans³ or by typography such as writing the name of Münir Nurettin Selçuk in bold letters (Fig. 3.5, 3.6, 2.13). Sometimes it was announced that the film was in Turkish, or it is coloured, and even the number of walk-ons in the film were mentioned on the poster as well as the signature of the designer sometimes as a slogan⁴.

About Ottoman miniature paintings Rachel Milstein argues that

the pluralistic principle is expressed in the colour scheme... in the crowds of humanity, which represents different ethic fashions, social classes and individual features, expressions and movements (54).

And she adds

despite the small number of participants in the composition, the scene is full of action, both physical and emotional, and each of the persons represented is endowed with unusual individuality. The small crowds shown consist of people of diverse origin and personal characteristics (69) (Fig. 3.7).

³ "Dümbüllü İsmail ve Komik Şevki'nin iştirakile fevkalade neş'eli, şarkılı, raksılı komedi."

⁴ "This poster is made by the master Münif Fehim".

Figure 3.5



Figure 3.6



Figure 3.7



In the manner of involving so many elements full of physical and emotional action as mentioned and saying "we have this, we have that", most of the Turkish melodrama posters are hybrid and crowded. The contributors of the show are all announced or depicted on a single sheet as a result of the inability of deciding which to put on to the poster as to take the attention of the audience who did not have enough money or possibilities to watch a theatre play, musical show, or football (Hiçyılmaz). As a result the images of stars, even the blonde and the dark haired pictures of the same star like in the poster of Ölümsüz Kadın (the Immortal Woman, Mehmet Dinler, 1968) (Fig. 3.8), the names of other popular personalities as well as the attractive figures of the macho, the vamp, the dancer are added to each other as to satisfy all the tastes, confirm and make the audience believe that there will be a great "show" in the film and they all will be there.

Yeşilçam melodrama itself periodically stresses its own artifice or makes obvious that it is a fictional work by its variety show manner, the star text, or other connotations of being "fiction" that destroys its verisimilitude. So it might be accepted to have a sort of self-reflexivity. By announcing "I am what you see", the posters might be accepted as self-reflexive just like the Yeşilçam melodrama which was simple, direct and clear without the intention of disguising or symbolism. According to Ergun Hiçyılmaz

What we see in Turkish melodrama posters are the colours of our society. They do not lie but simply talk about what you will see in the film. The posters have no intention of

Figure 3.8.1



Figure 3.8.2

misleading the audience like it can be seen in some of the American or Italian posters which are art pieces with extra ordinary painting styles or symbolist details. But Turkish melodrama posters have the characteristic of being naive, quick, serial posters of nearly the same hand-made styles. Because film production needed to be economic and cheap or the audience was mostly uneducated and uncultured in those years, as a result the posters were simple, understandable, cheap, arabesk but attractive.

Also in the posters of Ayrılık Saati (the Time of Separation, Türker İnanoğlu, 1967) (Fig 3.9) and Aşktan da Üstün (Greater than Love, Atıf Yılmaz, 1970) (Fig 3.10) the image of the poster of the star, Filiz Akın can be seen at the back of the star's image itself. So the star's persona is being revealed and the artificial setting, the mise en scene within the poster is made more evident.

During 1950-1960, in the posters of the films adopted from the novels of Kerime Nadir and Tahsin Berkand these adaptations were clearly emphasised and defined by the slogans like "the immortal art work", "the tragic love story". The posters are trustful in the way that they mostly do not lie about the attractions within the show. But they in most cases exaggerate those by the slogans like there will be ten thousand walk-ons in the film; or emphasise the images or names of the stars even if they have a small part in the film.

Especially the technique illustration being used in the star poster gives the image an idealised, non-human, and fantasy effect like in the poster of Samanyolu (the Milky Way, Orhan Aksoy, 1967) (Fig. 3.11) as well as the illustration techniques

Figure 3.9



Figure 3.10





Figure 3.11



Figure 3.12



Figure 3.13

like in the poster of Çok Yalnızım (I am Very Lonely, Mehmet Dinler, 1973) (Fig. 3.12) depict the star as a holy person or goddess. According to Milstein in the miniature paintings of Ottoman "the head size may be even more exaggerated with respect to saintly persons, the propositions implying a pronounced spirituality" (66) or the holy person is mentioned by the help of a nimbus around the upper part of the body (Fig. 3.13). In the case of star posters this "holy" characteristic of the star is mentioned by the huge, exaggerated size of the head of him/her like in the poster of Veda Busesi or the nimbus like in the poster of Çok Yalnızım (Fig. 3.1, 3.12).

The other interesting example of star poster is the poster for Düğün Gecesi (The Night of Wedding, Osman F. Seden, 1966) in terms of the original typography of the star names within its design (Fig. 3.14). The names of Zeki Müren and Türkan Şoray are written in big, bold sans serifs those have simple shape but strong effect. These simple letters are emphasised by the illustration of light rays those implying a star shape while seeming to point at an important object by lightning it, the ornamented background, and by their sizes nearly the same as the size of the title of the movie. The typography seems to be arranged as to please the two stars who have the same amount of popularity as well as to underline their equal importance of identity by writing their names in the same strength (T. Şoray's name is longer while Z. Müren's is a bit bigger). Also the combination of the names by including the same letter in common resembles the sharing of something like a romantic love,

Figure 3.14



faith, or success by the same stars. The images of them, probably from the movie, are beneath the power of their names, their identities as not the characters of a movie but stars of Turkey. Again there is an attitude of announcing a variety and confirmation of these stars great fame and popularity.

Sometimes the typefaces for the movie posters are like corporate identities: if the film is a science fiction, modern and technical; if it's an action movie, masculine, bold, and simple; if it's a western or historical movie, old style or national typefaces with serifs; if it's a romance ornamented type faces are frequently used. In the case of Turkish melodrama posters mostly ordinary or simple sans serifs are used probably because of the serial production or technical possibilities. But still there are some interesting characteristics and exceptions within their typographical arrangements. Sometimes the typography of title seems to be designed as to be the second of taking attention. Even if the title is written in big fonts, from time to time its colour arrangement like placing the dark coloured title on a very dark background while the star's name is written in light colours, or by depicting the letters of the movie title by only using outline decreases its attraction (Fig. 3.15, 3.16). So the title is nevertheless made evident but still the image or name of the star is more emphasised.

In Turkish melodrama, the concept can be said to have two dimensions. It is worked out on the plane of imagery and very



Figure 3.15



Figure 3.16

well manages to look "as if" by "wearing the costumes" only. And hence within these movies' posters instead of finding more complex, symbolic solutions, simple, easily understandable signifiers of the concept are preferred. In terms of the typography within Turkish melodrama poster design sometimes a resemblance is constructed between the concept and the title of the movie or in other words expressionism is revealed in letter styles (Wellington 100) like in the poster of Nilgün (Ertem Eğılmez, 1968) (Fig. 3.17). Here the typeface is ornamented and it resembles the historical love relationship just like the poetic typeface of the poster for Yaralı Kalp (Wounded Heart, Remzi Jöntürk, 1969) underlining an overloaded romance (Fig. 3.18). Moreover the typefaces of the titles within the posters of Cem Sultan (Sultan Cem, Remzi Jöntürk, 1969) and Melikşah (Melikşah, İsmail Koushan, date unknown) (Fig. 3.19, 3.20) remind historical Eastern calligraphy while the typeface in the poster Uçurumdaki Kadın (The Woman on the Sheer Drop, Aydın Arakon, 1964) (Fig. 3.21) resembles the tension, emotional ups and downs as can be seen in the titles of the suspense thrillers. Also in nearly all of Turkish comedies the typography resembles the license, fun, entertainment, and sometimes the stupidity like in the poster for Tatlı Günler (Sweet Days, Aram Gülyüz, 1969) (Fig. 3.22). Some interesting typographic arrangements might also be observed in the poster for Samanyolu where the design of the title resembles the Milky Way itself, and Hızlı Yaşayanlar (Those Live Speedy, Nevzat Pesen, 1964) (Fig. 3.23) where the word "speedy" is visualised as to resemble speed itself.



Figure 3.17



Figure 3.18



Figure 3.19



Figure 3.20



Figure 3.21



Figure 3.22

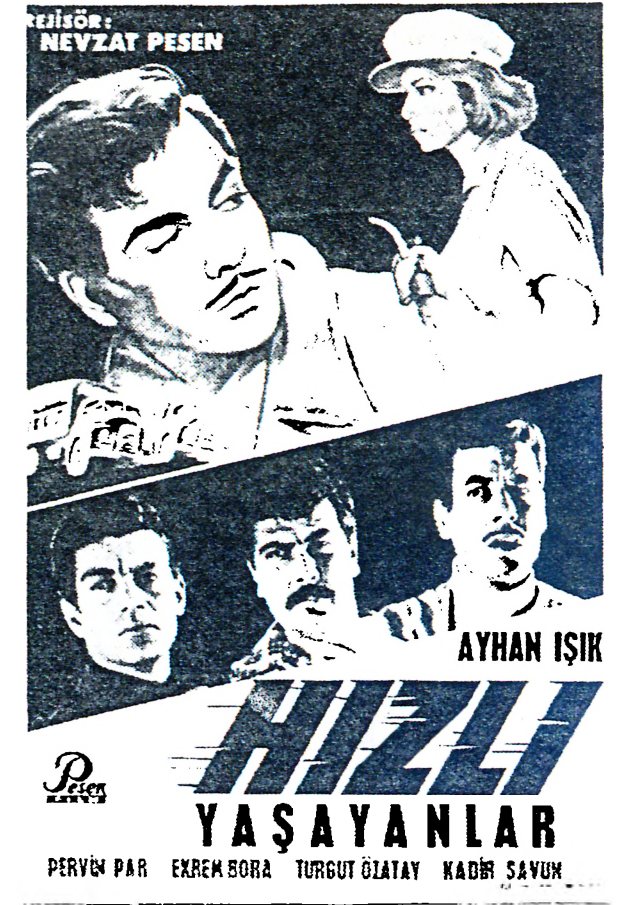


Figure 3.23

The other exceptional case within the typographic arrangement of the title is like that of Ölümsüz Kadın (Fig. 3.8) which differs from the others by its emphasis as a smashing headline. Because Yeşilçam melodramas were definitely constructed upon the identity of the star, myth, the goddess the title of the movie itself is the idealisation of this star: Dünyanın En Güzel Kadını (The Most Beautiful Woman of the World, Nejat Saydam, 1968), Tapılacak Kadın (The Goddess, N. Saydam, 1967), Aşk Mabudesi (The Goddess of Love, N. Saydam, 1969), Ölümsüz Kadın, Bebek Gibi Maşallah (Wonderful, Looks Like A Baby, Mehmet Dinler, 1971) (Fig. 3.24). So these slogan like titles those deserved to be underlined are emphasised by the typographic tricks like ornaments resembling the beauty of the star, font, colour, etc.

Sometimes the slogan involving the director's name⁵ might be observed. It might be interpreted as the imitation of the foreign movie posters but in exceptional cases the audience gave importance to the name of the director like those of Metin Erksan, Lütü Akad, Memduh Ün. So their names were written in bold fonts like the title of the movies or the name of the stars. Mostly because of the fact that "commerce" and "serial production" is the main point of the films and the films were even directed by not the real directors but by their assistants then the director's name was written even smaller than the logo of the film production company while the star's name was

⁵ "this is a Metin Erksan movie."



Figure 3.24



Figure 3.25



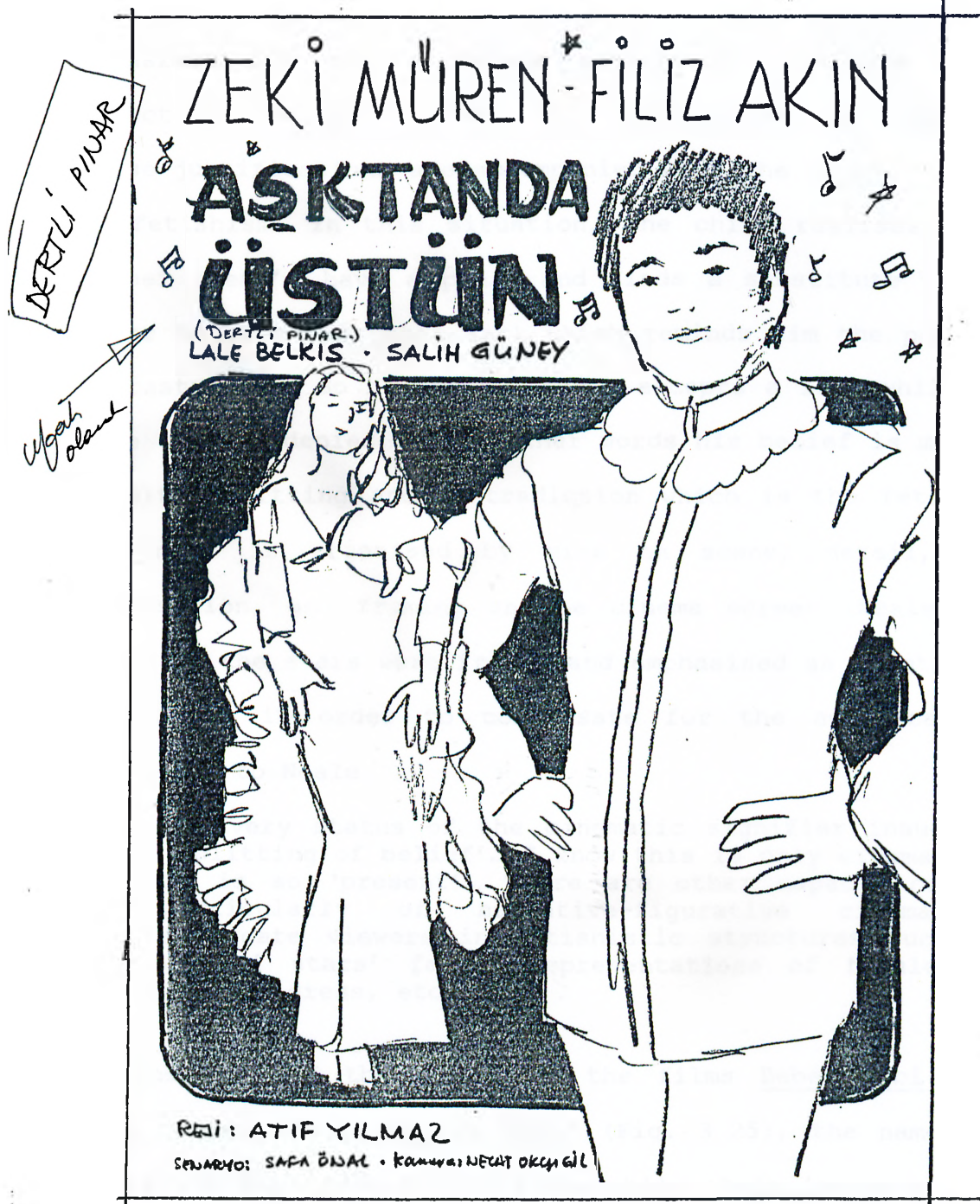
Figure 3.26

written above the title of the movie. But the great popularity of a star was sometimes not enough for him to get emphasised in a movie poster like we may observe in the film poster where a nude image of a woman was more emphasised than the image of Öztürk Serengil. According to Böke, this poster was actually emphasising Serengil when it was first designed but then it had to be redesigned as a result of the producers and theatre owners pressures.

The most frequently seen style being used in star posters is the framed image of a star within the poster like in the poster of the film Aşktan da Üstün (Fig. 3.24, 3.25, 3.26). Within this poster the image of the couple Zeki Müren and Filiz Akın hugging each other might be seen inside an ornamented picture frame as and Akın is looking at Müren while he is looking out the poster. The name of the popular star and singer Müren is written above and outside the picture frame in bigger fonts while the dots of the letters "İ" and "Ü" are depicted as stars. Within all the three versions of posters for the same movie Müren and in one of them his identity as a singer is emphasised (Fig. 3.10, 3.25, 3.27). These might be the hints of the fact that in those years Müren's popularity was more than that of Akın and he was the main star of the movie. Single star images either inside frames or not and with the mentioned titles, names in bold fonts, and the slogans like "the cover star of this year" make the poster seem to be not a movie commercial but something else. The star is displayed as the object d'art to be gazed upon (Rabello and Allen 301).

Figure 3.27

X 4 BÜYÜYECEK



SALİH GÜNEY - LALE BELKİS

REGİ: ATIF YILMAZ

SENARYO: SAFA ÖNAL - KAMUVA: NECAT OKUĞIL

AŞKTA DA ÜSTÜN

A frame is used to protect, encircle or point at an art piece, a valuable or memorable thing, and something that deserves "to-be-looked-at". Mary Ann Doane mentions "the insistent, obsessive framing indicates the inevitability of a continual transformation of the female subject of the gaze into the object of the gaze" (102). But in the case of star posters these justifications are accompanied with the psychic situation of fetishism. In this situation, the child realises that his mother doesn't have a penis and finds a substitute for it in order to come over this lack which reminds him the possibility of castration. So he unconsciously accepts a fact while at the same time he denies it. In other words his belief is maintained despite splitting and contradiction which is the fetish. Like an image is organised by mise en scene, detail, colour, composition, and framing on the cinema screen (Neale 41) the image of the stars were framed and emphasised as to stand for a substitute in order to compensate for the audience's lack. According to Neale

the very status of the cinematic signifier inaugurates a 'splitting of belief'... I know this is only cinema, and yet it is so 'present'... There are other aspects of cinema, particularly of narrative-figurative cinema, which implicate viewers in fetishistic structures such as the use of stars' faces, representations of female figure, uses of dress, etc. (36).

In the case of the poster of the films Bebek Gibi Maşallah (Fig. 3.24) and Aşktan da Üstün (Fig. 3.25), the names of the stars are kept outside the frame while their images are inside as though it is their image that has a more fetishistic and imaginative value suitable for any kind of dream-making while

the names are important in terms of the reality of stars' identity. So it seems the audience knows and at the same time denies the fact that stars on movie posters are simply singers, actors or actresses who are not fantastic, unreal, or sacred creatures.

3.2 BEEFCAKE POSTERS

Like Berger had already underlined in his book Ways of Seeing, visual languages celebrate and give the promise of the poverty, happiness and power as well as representing woman as cheesecakes. But in terms of Turkish melodrama posters like that of Hollywood there is also the "beefcake" case which is the display of the male flesh. This poster type has some variations within itself: poster with the sensitive, maternal, emotional image of man; poster with the partly naked image of man as the object of sexual desire and masculine, warrior identity as well as image to imitate; and poster with the image of man as the object, and image of woman as the bearer of the look of the spectator. But no matter how the male is displayed the male image always represents the "ideal".

Berger argues that a woman is depicted as to feed the hunger of the others but not for feeding herself. She looks at the others without knowing who they are with flirtatiousness. She serves her sexuality to and looks at the spectator who thinks of him/herself as the real owner (55-56). Berger also explains the direction of the looks among opposite sexes as the men watch

women while women watch themselves being watched (47). But in the case of melodrama posters we can also observe that man are also being looked at by women or men in some cases just like in the poster of Affedilmeyen (The Unforgiven, Türker İnanoğlu, 1966) (Fig. 3.28, 3.29, 3.30).

Like Richard Dyer mentions, a woman looking away takes her eyes from the spectator in a modest, patient manner and she does not seem to be interested in something else. But the man looking away from the spectator seems to be gazing directly at something else that interests him (36). The male object of the look does not seem to care about the spectator, but he seems to be dealing with spiritual realities of life. In the beefcake posters the direction of the look is oriented from the female towards the male with fear, respect, adornment, jealousy and pray for mercy. And in most of the cases the male figures gaze is directed towards outside the poster without engaging the eyes of the female and the spectator and noticing them at all, but with confidence, passion, seeming to care about more important things than both.

Quoted in Stephen Neale, Paul Willemen argues

the direct object of scopophilic desire need not necessarily be female- it can be and often is, male... What generally happens is that the look at the male is de-eroticised, rendered "innocent " by inscribing him as the relay point in the looking structure, the point at which the looks are turned towards their ultimate destination, woman... on to which already ideologically defined and accepted as an unproblematic sexual object (57).



Figure 3.28



Figure 3.29



Figure 3.30

As the male object of the look is the tough man having sexual power this desire to look at the male body may be named as narcissistic identification with the ideal ego or "celebration of male couples" (Neale 57). According to Freud the child draws near to the mother with hunger and the need of protection as well as directing his libido towards her. His two sexual objects become himself and the mother. So he chooses the ones similar to his mother or the ones like himself which are the 'narcissistic' objects (qtd. in Büker 6-9). Like Laura Mulvey argues

a male movie star's glamorous characteristics are thus not those of the erotic object of the gaze, but those of the more perfect, more complete, more powerful ideal ego conceived in the original moment of recognition in front of the mirror (20).

But when the fact that the moviegoers of those times were mostly women, and there was even the display of the flesh of men on the posters, then there seems to be an erotic intention within the design of these posters. In some of the beefcake posters shirtless male bodies are used to sell male sex appeal in a less direct approach and the threatening sexuality of the male figure locking his thumbs in his belt right above the pockets, and his fingers will point down to his genitals (Fast 96) may be observed like in the posters of Kral Arkadaşım (My King Friend, Osman F. Seden, 1964) (Fig. 3.31) and Galatalı Mustafa (Mustafa from Galata, A. Gülyüz, 1967) (Fig. 3.32). Also after remembering Freud's argument that the gun stands for the phallus, the beefcake posters dominated by the men with guns and raised fists protecting women from danger, coded with



Figure 3.31



Figure 3.32

action and patriarchal iconography seem to have erotism within themselves (Fig. 3.33).

The eroticisation of the body of the male, in terms of melodrama as Neale points out and also in terms of movie posters, involves to a certain extent the figuring of the male like the depiction of women. According to Doane

in the love story, the male undergoes a kind of feminization by contamination- in other words, he is to a certain degree emasculated by his very presence in a feminised genre (97).

In Turkish Melodrama posters we can observe the man with emotional facial gestures, holding babies with a mother's care and love or laying their heads on the knees of their lovers like in the posters of Yıkılan Yuva (Ruined Home, Orhan Aksoy, 1967) (Fig. 3.35), Bana Annemi Anlat (Tell Me About My Mother, Osman F. Seden, 1963) (Fig. 3.36), and Kuşçu (The Bird-trainer, Vural Pakel, 1973) (Fig. 3.37). According to Barthes

in every man who speaks the absence of the other, the feminine declares itself: he who waits and suffers is miraculously feminised- a man is not feminised because he is homosexual, but because he is in love (60).

And as Doane points out

the male stars who tend to play the romantic leads ... were clearly not chosen for their overly "masculine" qualities... Feminine man is attractive "because of the freedom he seems to offer the woman: freedom to get in touch with and to act upon her own desire and to reject the patriarchal power... Man in love story frequently do "act like woman" insofar as they are attentive to detail... complexities of intersubjective relations... What is fascinating about this process is the supposition that underlines it: men in the love story are what woman would want them to be, and what they want them to be is like themselves (116).

Figure 3.33



Figure 3.34



Figure 3.35

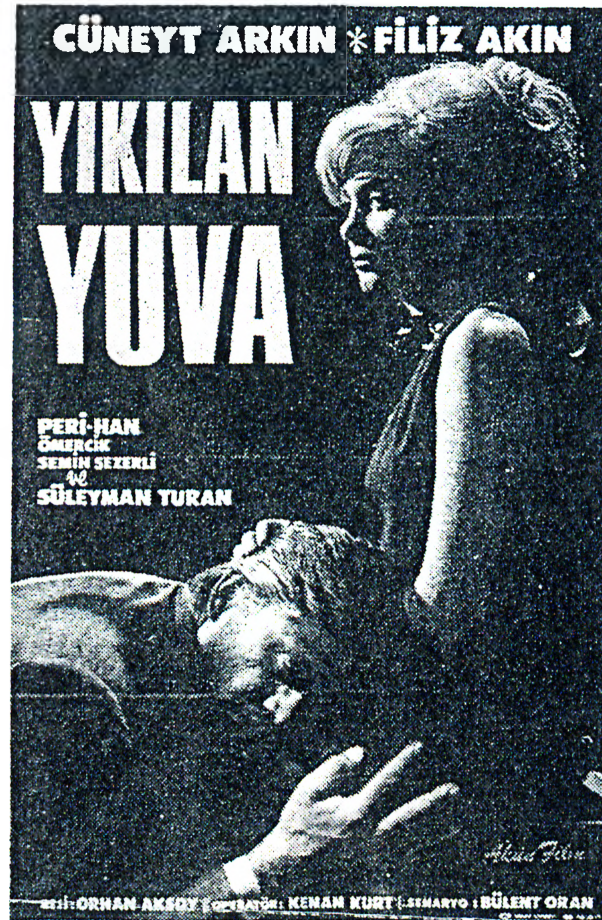


Figure 3.36



Figure 3.37

Also she adds that the male star in love stories is rarely repressive but this causes "his frequently implicitly patronising behaviour and the myth of romance associated with him all the more repressive" (116) and women audience "learn to accept the real man over the fantasised prince" while romance is experienced between the woman and the idealised "image" of man, as they happen to be in the position of fetishists (118) dreaming of the perfect but living with the "ordinary".

3.3 PHALLIC WOMAN POSTERS

Berger mentions the stereotyped images of women as the sights to be looked at; as seducing, provocative cheesecakes ready to belong to the spectator; as wild but innocent beauties; or as the perfect, inactive house wives (138). He argues women are represented as secondary sexual characters exhibiting no energy, no appetite of their own. They are visualised as to please men's pleasure and their nudity is in fact a disguise, a uniform which can't be taken off and which says "I'm ready for sexual pleasure". A narcissistic approach depicted within the images of men resembles that the world, the identity belongs to men. And the women are left with the image of "mirror" and with the feeling of envy towards men's identity. Phallic woman posters may be interpreted as the reflection of this kind of woman's envy towards man while holding a mirror in one hand.

The "split" images of the masculine woman and the feminine one exist in this type of poster as a couple. This duality within

the gender of woman as well as their common feature, which is being the object of sexual desire like Marline Dietrich, is emphasised. The characteristic of this "split identity" is seen in the films and posters also like the opposition between the conservative, the good, the best and the immoral, the bad, the second best as will be discussed further on. There is also fetishism, "splitting of belief" which psychoanalysis has shown to be founded upon the disavowal of sexual difference, presence/ absence of the phallus (Neale 36). Because the women's lack of penis implies a threat of castration and hence unpleasure, the male unconscious choses among the two avenues of escape from this castration anxiety like Mulvey argues (21). One of the avenues of escaping is the turning the represented female figure itself into a fetish so that it becomes reassuring rather than dangerous. So from this point of view in posters like those of Şoför Nebahat ve Kızı (Nebahat, the Driver and Daughter, Süreyya Duru, 1964) (Fig. 3.38), Ağla Gözlerim (Flow My Tears, Mehmet Dinler, 1965) (Fig. 3.39), and Sana Dönmeyeceğim (I will not Return to You, M. Dinler, 1969) (Fig. 3.40) the images of women might accepted to be depicted as males as a result of the splitting of belief as well as the disavowal of sexual difference.

According to Mulvey

the split between spectacle and narrative supports the man's role as the active one of advancing the story, making things happen... This is made possible through the processes set in motion by structuring the film around a main controlling figure with which the spectator can identify" (20).

Figure 3.38.1



Figure 3.38.2



Figure 3.39



Figure 3.40

But in Yeşilçam melodrama poster of the phallic woman, the female has the active role of advancing the story and stands for the controlling figure that the spectator can identify. But even if the female is depicted as masculine femme fatale; the preferred gender is emphasised by the beautiful, feminine or cute image of the same or another woman.

The gender differentiation within the woman herself as the "cute lady" and the "active femme fatale subjectivity" is expressed by the clothes, the posture and the gestures like that of smoking in the phallic woman posters. Danesi argues

dress is more than mere bodily covering...It is a signifying system through which we make messages and meanings about ourselves- feelings, attitudes, social status, political beliefs, etc... When people put clothes on their bodies, they are primarily engaged in making images of themselves to suit their own eyes, and to conform to various ideological lifestyle codes... Clothing not only covers the body... it also covers our sexuality (147-153).

And he goes on

when the smoking text is performed... it can be said to constitute a kind of unconscious mating ritual that unfolds through bodily schemas that reflect culturally coded perceptions of masculinity and femineity. During such performances, the cigarette seems to take on a fetishistic quality, with rather obvious phallic connotations. It becomes a sexual-erotic signifier that is manipulated unconsciously in paradigmatically complementary ways (55).

In the poster of Gözleri Ömre Bedel (Her Eyes Worth a Life, Ülkü Erakalın, 1964) (Fig. 3.41) the emphasised figure in black dress, holding a cigarette, looking directly in the eyes of the spectator in a rather masculine femme fatal way seems to be the same woman in white wedding dress with the cute smile. Her presence makes manifest the male's impotence and there is a

Figure 3.41



threat posed by her sexuality. But the allowable representation of femininity seems to rest and wait aside as "to drive the figure of excessive female sexuality into the ocean" (Doane 99). The two men in the poster are differentiated as the male being held and made happy by the bride and "the man in crisis" being destroyed, castrated under the knees of the phallic woman. And this underlines the statement that "the best woman is the lady of her house" and romance is safer and more rewarding with her. Like Doane mentions,

in a patriarchal society, the myth of romantic love is always there to act as an outlet for any excess energy the woman may possess, to, somewhat paradoxically, domesticate her (118).

3.4 POSTERS OF MOVEMENT

Griselda Pollock in her article "What's Wrong with 'Images of Women'?" mentions that "rather than compare different kinds of images of women one needs to study the meanings signified by woman in images with reference, for instance, to man in images" (136). When the bodily schemas of the male and female figures are observed within the poster as the elements of design, an interesting difference might be seen. According to Barthes "woman is sedentary, man hunts, journeys; woman is faithful (she waits), man is fickle (he sails away, he cruises)" (qtd. in Doane 109). These characteristics of men and women seem to be influential on their images. As Danesi points out

the female's bodily schemas are, in a nutshell, portrayals of feminine sexuality (sensuality, voluptuousness, sultriness, etc.); the male's bodily schemas are reflexes

of masculine sexuality (toughness, roughness, coarseness, etc.) (55).

Within Turkish melodrama posters, the oppositions constructed upon the images of characters: the vamp VS. the innocent, the good VS. the bad, the tough VS. the sensitive, the one abandons VS. the one being abandoned might frequently be observed.. These dualities are emphasised through visual means, the "design". The "bad" women who are always the secondary characters are mostly placed within the poster as a secondary element, depicted mostly in small size, or near the edges of the poster. But they most often exist within a poster although no character like that exists in the movie. Because of the active passive duality of looking and being looked at, men are mostly depicted in an activity as to deny the passiveness. Although doing no activity male poses give the impression of an activeness. Through the design of the Turkish melodrama posters what seems interesting is the outside (active) movement within the representations of the bodies of men: pointing at guns, raising fists, leaning backwards, so forth; while the women bodies are depicted just the opposite in an inside (passive) movement: closed arms, leaning on men, scared position, so forth (Fig. 3.42, 3.43, 3.44). But the representation of woman bodies change according to the characters they symbolise: innocent women have the submissive inside movement while vamps and bad, provocative women characters have nearly the same outside movement like men. Also mostly the eyes of those, the direction of the looks have the same kind of movement.

Figure 3.44.1

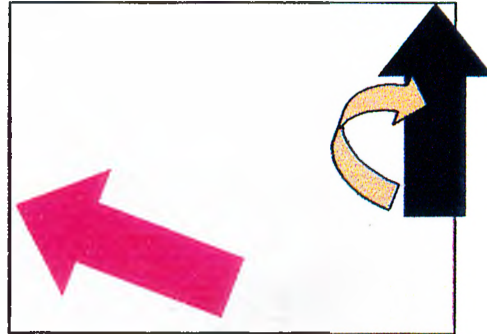


Figure 3.42.2

Figure 3.43.1

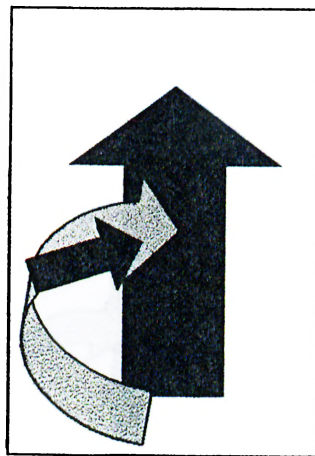


Figure 3.43.2

Figure 3.42.1

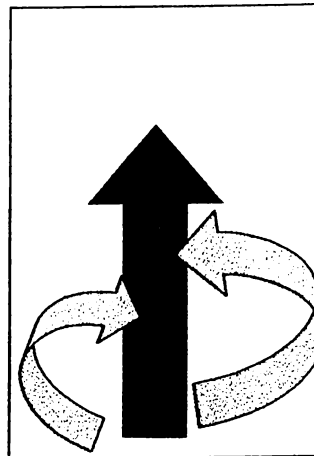


Figure 3.44.2

As can be understood from the placements, gestures and bodily schemas of the figures in the poster of Siyahlı Kadın (The Woman in Black, Süreyya Duru, 1967) (Fig. 3.45) the passive, protected, hugged, loved and most probably respected and preferred woman by the man is the one in his arms depicted as a nutshell having an inside movement. According to Fast a closed, crossed bodily schema may be interpreted as "I am frustrated. I am not getting what I need. I am closed in, locked in. Let me out. I can be approached and I am readily available." (100). This seems a passive and exceptionally moral way of communication for women. But on the contrary the bad, unrespected or less approved behaviour of the woman is symbolised with the black colour of the dress, the naked parts of the body and the unrestricted, free form of the symbolically open and evidently inviting outside movement. This woman seems to be a threatening danger for the romantic couple within the "restricting but protecting and idealising" frame.

In the poster of Kardeş Kavgası (The Fight of the Brothers, Türker İnanoğlu, 1967) (Fig. 3.46) the duality within the characters of woman is reinforced with the black and white colours and the styles of the dresses and the direction of their body movements. While the white dressed woman keeps her hands in her pocket and leans her head and look towards where the man stands indirectly, the woman in black and decollete dress raises her arm and looks directly towards the man. Her body in fact has an outside form. The man on the other hand is in a red suit resembling passion and activity, and he raises

Figure 3.45.2

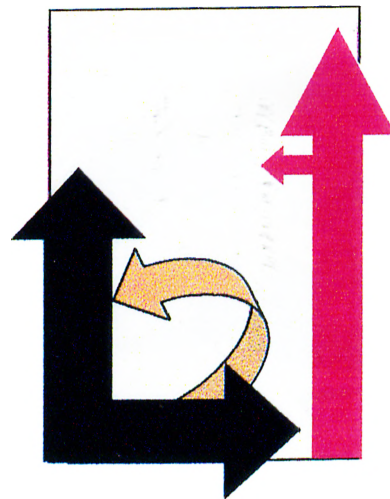


Figure 3.45.1

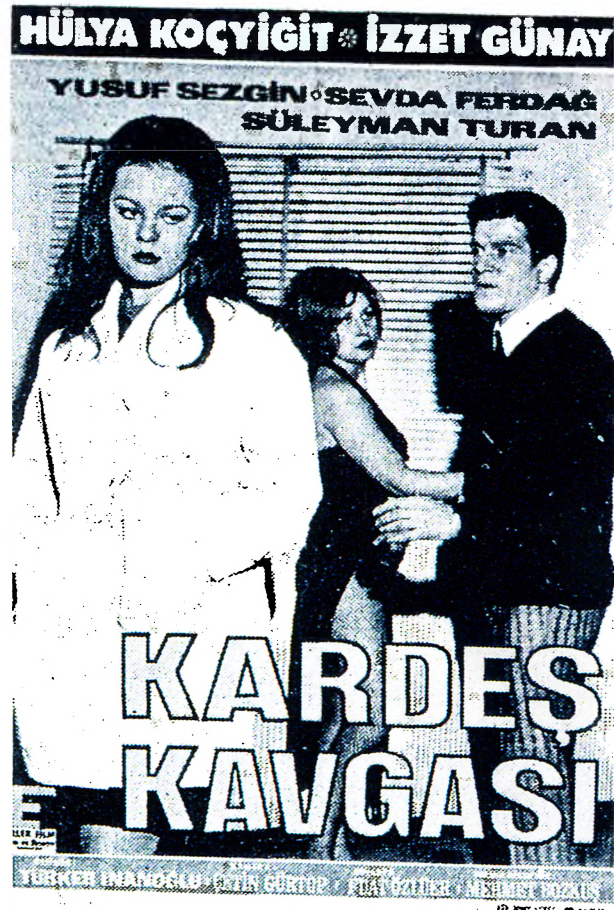


Figure 3.46.1

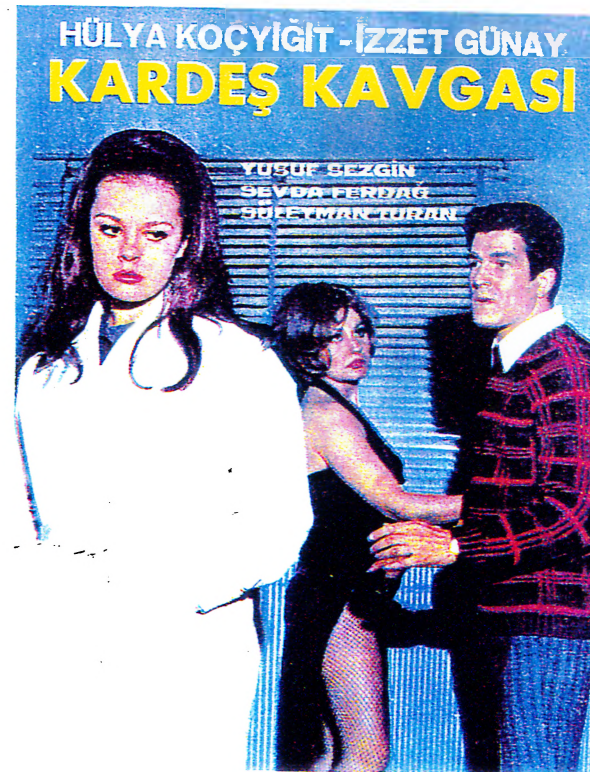


Figure 3.46.2

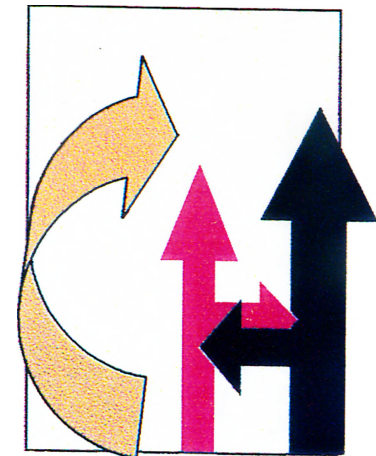


Figure 3.46.3

his arm and looking directly at the girl in white dress. This makes clear the choice of him, which is preferring to live romance with "the pure, the untouched, the protected", as every "real" man is accepted to do in Turkish melodrama.

CHAPTER 4

CONCLUSION

According to Ravi Vasudevan

a social history of culture must be able to handle those areas, which are not open to verification by oral testimony. Other types of verification are possible through, for example, the analysis and comparison of visual forms that are the habitual environment of a popular audience... ways of seeing organised by... the photo-deities, popular prints and movie posters (60).

Through Panofsky's iconological interpretation which is a synthesis of

certain underlying principles that reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion- qualified by one personality and condensed into one work (30)

it might be concluded that Turkish melodrama poster through its attempt to represent romance spoke the language of Turkish society and film industry 1965-1975. The movie posters, having basically the function of communication as well as being decorative since "visual communication is the first justification for the existence of the posters" (Barnicoat 183), hold the power of modelling the opinions or attributes of the viewers either about the film or about the society itself with the obvious iconic or linguistic messages about

the movie or with the existence of cultural, social motivations in the symbolic meaning.

From Turkish movie posters we receive the characteristics of their times and all the conditions that constructed the Yeşilçam film industry like it is observed in the star posters (3.1). Even the careless spelling of the name of the director (Fig. 3.18, 3.19) within the poster gives the hints of the conditions of film and movie poster production.

As mentioned before movie and movie poster are similar to each other in their attempt to visualise a text (1.1). In Turkish melodrama posters this similarity goes a step further in terms of the style and technique of visualisation. The main concern of melodrama is the conflict between the social demands and personal desires and hence the impossibility of love through this conflict (Veysel Atayman 45). Nevertheless, as one of the most distinctive characteristic of melodrama, neither the attributes of these personal desires nor the demands of the society are explored deeply in this genre. Özgüven argues Yeşilçam has an escapist social context which is "a faithful travesty of the real thing" (40). In other words it owns and serves the audience "an artificial, imitated world". And this artifice is reflected upon the concept and the form in terms of both the movie and the poster. J. Shadbolt remarks "it's easy to make an elegant decoration, but quite another thing to evoke exact implication" (qtd. in Ehses 187). Although the graphical representation of melodrama within the Turkish

melodrama poster works only with the most common and popular motifs of romance and very well manage to evoke the implication of romantic love and variety within the film, it doesn't help the overall design to escape the impression of looking "as if". According to Balkan Naci İslimyeli this might be the result of the fact that

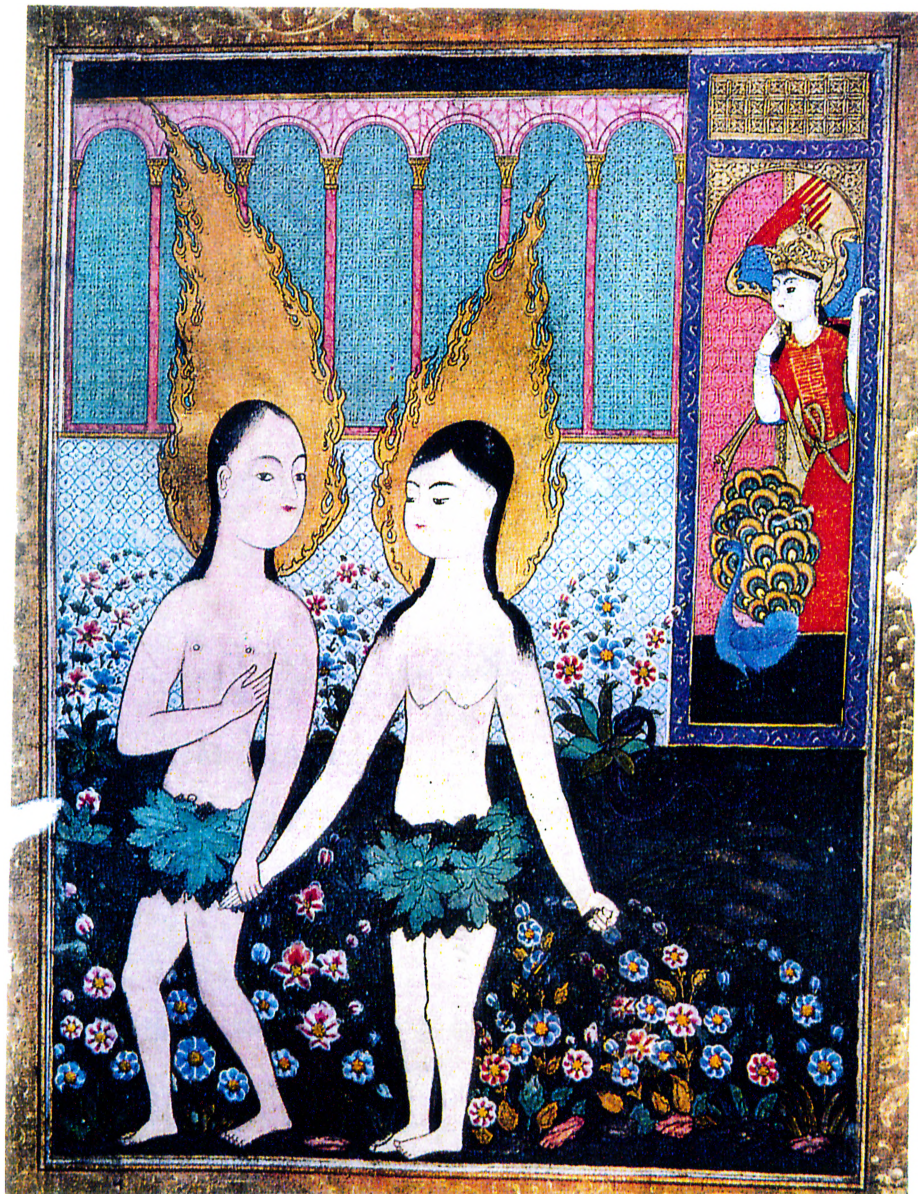
Turkish art is still interested in what to tell but not how to tell. It is the same for both the arts of painting and cinema. That's why the structural technical and stylistic problems that we slightly be-little somehow stay excluded (qtd. in Vecdi Sayar 97).

But as well as the form, even the content can be said to have two-dimensions within Turkish melodrama. Because instead of conceptual or artistic solutions, the content of the movie was worked out on the plane of imagery and easier forms of expressions were preferred in Yeşilçam.

In this manner Turkish melodrama poster seems to have a two-dimensional style which a bit resembles Turkish miniature painting both in terms of the story-telling attitude and variety show manner (Fig. 4.1, 1.3). Also it can be said to have a monumental characteristic like it can be observed in star posters (3.1) in the way of depicting the so-called holy people, the stars.

According to Atayman the genre melodrama is the reality of a life that is filled with contradictions, and besides trying to overcome these contradictions and dualities, "melodrama invites the new ones from the 'front'" (44). These kinds of contradictions and dualities also take place within the design

Figure 4.1



of the Turkish melodrama posters in relation to the representations of romance between the audience and the star's image, between the female audience and a fantasised male image, and between the male figure and the submissive "perfect female" figure who has no excessive sexuality. These representations include dualities and contradictions in terms of split identities, bodily schemas, or idealised images. Moreover, the psychic situation of fetishism which seem to be the basis for the mentioned types of melodrama poster in terms of splitting of belief and being the substitute for the audience's lack (3.1, 3.2, 3.3) take place within these representations. All these dilemmas somehow involve and reflect the duality within the social and cultural life of Turkey in the decade 1965-1975 as the opposition of the eastern conservative values and western modernity as mentioned before (2.1).

In terms of Turkish melodrama posters, conservatism especially upon the gender of the female is expressed mostly by the two oppositional identities of women, their relation to men (3.2, 3.3), their bodily semiosis, and the mentioned movement (3.4) as the images of woman can not be isolated from the images in general and the images of men, objects or even the other women might be received as sexist or oppressive to woman in terms of social and cultural values, roles, and prejudice. Also Pollock argues "there is a basic asymmetry, inscribed into the language of visual representation... meanings carried by male and female are predicated on difference and asymmetry" (143).

On the other hand, the modernity seems to be depicted by the outside look with the help of the hairstyle or the clothes that literally make the person. Just like melodrama is the product of a bourgeois ideology, the images of women and men within the posters of melodrama are seem to be the reflectors of those years' capitalist society of partly appropriated, unsuccessfully adopted modernism, still under the influence of traditional values.

Beneath simple advertisement of melodrama, the most evident motivation that reflects the conservative social values within Yeşilçam melodrama poster is the promotion of heterosexuality. After observing the overwhelming majority of the audience of melodrama is female it might be concluded that through all these posters the concept of romance is given as if to promote patriarchy together with heterosexuality for to construct or reconstruct humans, generations from images. Within the beefcake posters and posters of movement the overall design might be concluded to have a sort idealisation of men and conformation of the envied power of him, while designating and defining the "good" woman's place as "closed, harmless, and protected" within the design and hence society. On the other hand the phallic woman posters conveying the phallic, femme fatale images of women in relation to the "cute" ones "seem to condense all the fear and anxiety associated with an actively desiring female subjectivity" while exhibiting the difficulties of female sexuality as well as the need and necessity to domesticate the female (Doane 122).

Because heterosexuality and love functions as a guarantee for the Hollywood and Yeşilçam cinematic institution and because "the practices that constitute mainstream commercial cinema are massively dominant and therefore have a social presence and a social impact far in excess of any others" as Steve Neale argues (qtd. in Haralovich 50),

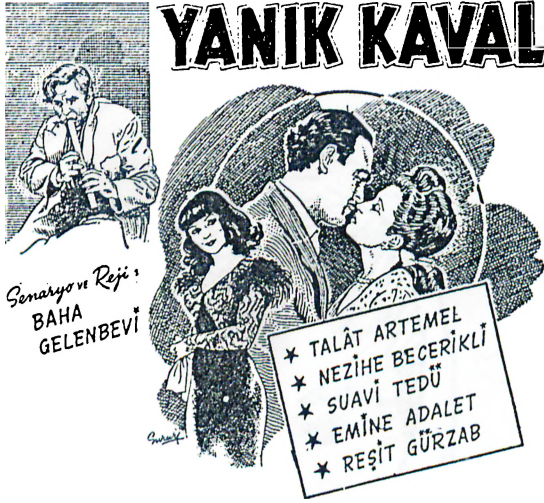
Posters engage the desire of the spectator for a particular kind of closure; hence the ideological project of the Hollywood film includes the closure of the courtship- monogamy, marriage as one of the terms of the closure of the narrative (Haralovich 53).

So as an extension of cinema, the movie poster and adds also involve the content and representation of heterosexuality within themselves by focusing on the relationship of characters to narrative and emphasise this marketable value by the slogans (Fig. 4.2) and the heartshape which is the most common graphic motif of romance either broken or fragmented according to the mood of love relationship within the movie (Fig. 4.3, 4.4).

Depicted character traits and motivation clearly designate the importance of heterosexual relationships whether unsexualized through romantic love like in 1965-1975 or sensationalised through codes of sexual passion emphasising the objectified display of women's bodies in 1975-1980. Whether the representations of heterosexual relationship which had changed through the years with the society and changing conditions of cinema, is innocent, innocuous, idealised or sensationalised its centrality is kept constant and heterosexual courtship is

Figure 4.2

Birlik Filmin 1947 prodüksyonu



en değerli Türk artistleri
tarafından çevrilen

YANIK KAVAL

Bir aşk romanı çerçevesi içinde, baştanbaşa
muzik - heyecan - ızdırab ve hareketle dolu
yerli Türk filmidir.

rulmaz sel halini almakla yol-
ları tıkamaktadır.

Bu coşkun selin bitiş ve çıkış
noktası Şark sineması önünde-
dir. Bu kalabalıkta herkesin ağ-
zında iki isim dolaşmaktadır:
Yanık Kaval ve Nezihe Becerik-
likli.

Yine bu sütunlarda filme
alınışını bildirdiğimiz Yanık Ka-
val muvaffak olmuş bir Türk
film olarak oynamakta, haklı
olarak takdirler toplamaktadır.
Ses, ışık fevkalâde olup artist-
ler rollerini benimseyerek oy-
namışlar ve bilhassa Nezihe Be-
cerikli fevkalâde muvaffak ol-
muştur.

(14-2-947)

Yırmıncı Yıllar

Yanık Kavalın diğer filmlere
nisbeten resimleri daha gü-
zel sesi daha iyidir.

(5-2-947)

Son Posta

Film gerek senaryo ve gerek
çevrilmiş bakımından çok gü-
zeldir, muvaffak olunmuştur.

(28-1-947)

AKŞAM

Mevzu basit olmakla bera-
sevimlidir. Müzik ve şar-
lar güzeldir..

Filmin en büyük meziyeti
zih ve aydınlık olmasıdır.
sahneler pek güzeldir. Kâğıt
ne deresinin yukarı tarafla-
da, Köyde çekilen kısımla
bire tablo güzelliği vardır.

Film çok hareketlidir, z
ikle seyrediliyor ve heyeti ur
miyesi itibarile muvaffak olr
sayılabilir...

Artistlerin hepsi rolleri
muvaffak olmuşlardır.

(28-1-947)

La République

Bu, güzel ve büyük
filmdir.

(9-2-947)

BİRLİK FİLM

İSKENDER NECEF

Beyoğlu Yeşilçam Sokak No. 30

Telg. Adresi: BİRLİK FİLM - Beyoğlu

Figure 4.3

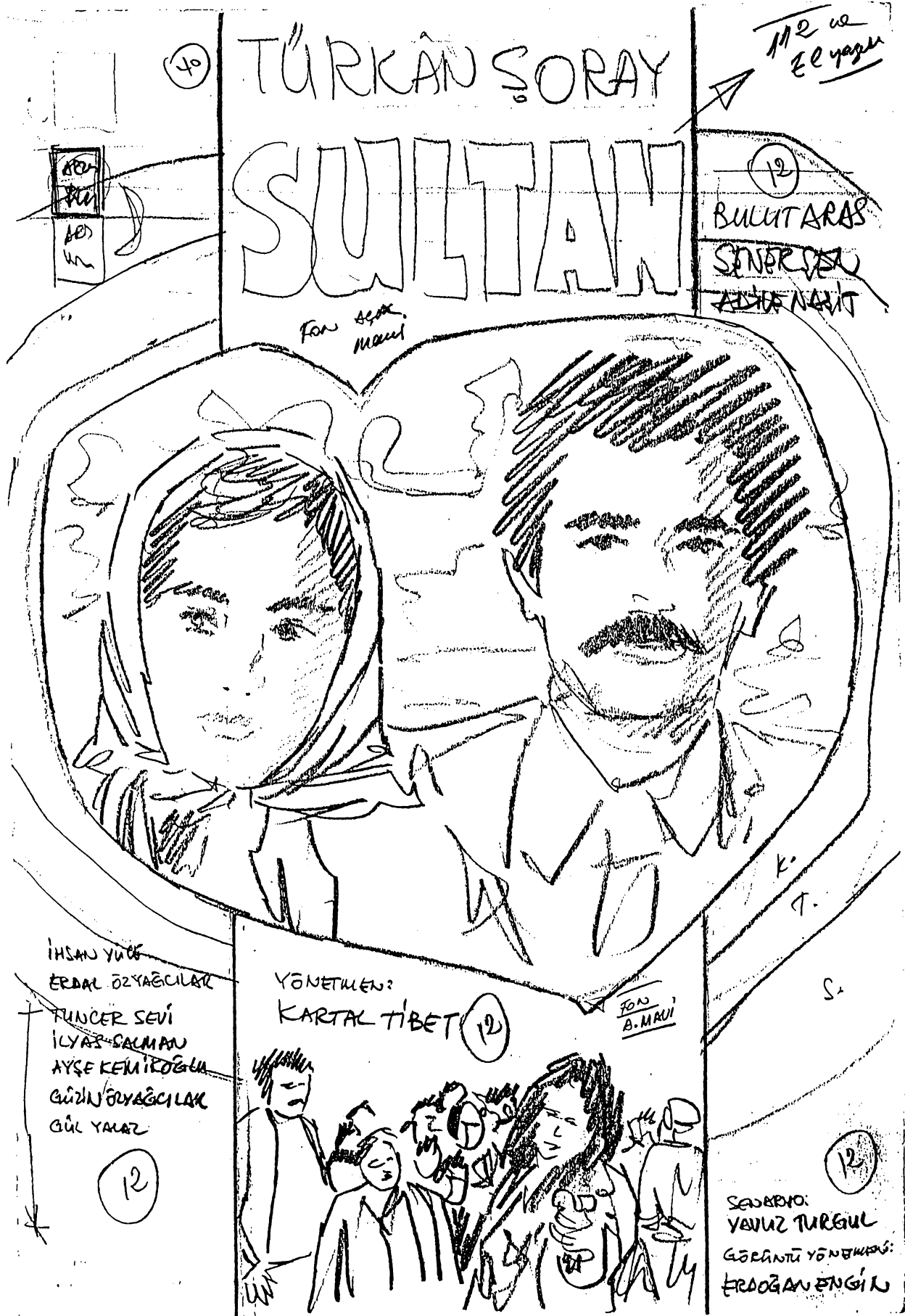




Figure 4.4



Figure 4.5

popularised and exalted on most of the posters by putting the happy marriages and the beautiful brides in the first place (Fig. 4.5). The scenes which are depicted in the movie posters and which foreground enigmas that the film will resolve are mostly the representations of heterosexual bonding even if the film is not exactly about a love story (Fig. 4.6, 4.7). In some of the posters courtship is the only enigma presented (Fig. 4.8, 4.9).

Since Yeşilçam had created its own movie poster style like the way it constructed its distinctive melodrama tradition, Turkish melodrama poster 1965-1975 should be handled separately from Turkish graphic art of those years. Within the production process of Turkish melodrama posters, there was working system distributed among the illustrators or the print house workers in terms of bringing the illustration, photography and the typography together. The poster was worked out like a patchwork of all the contributors. When today's movie posters of Turkey are observed, right along with the conceptual or symbolic attitude, still the stars' image or the synopsis of the movie depicted on the poster might be seen. But the mentioned attribute of production process within the melodrama posters left its place to a serious arrangement of all graphic devices in relation to each other. And that means other than seeing movie poster design as a mixture of visual and verbal devices and a "verbalised picture", Turkish graphic art of today handles the design of a poster as the harmonious combination of visual and verbal graphic devices through a

Figure 4.6



Figure 4.7

certain style determined by the graphic designer or a team of designers.

It is open to argument if the effect of Turkish movie design had been harmful or advantageous for graphic art in Turkey. But it is a fact that most of the designers of Turkish melodrama posters are now working as caricaturists or illustrators while today's well-known Turkish graphic designers like Mengü Ertel, Bülent Erkmen, Sadık Karamustafa, or Yurdaer Altıntaş who had been much more involved in the posters of theatre plays or festivals than those of movies in the 1970s had become the authorities of the art of graphic in Turkey.

Besides all the messages or meanings associated with the poster design of Turkish melodrama, there is a great number of memories living bound to these posters in the mind and in the hearts of Turkish audience. Leaving aside the negative characteristics caused by the conditions of time, Turkish melodrama posters are the results of a certain amount of labour that causes the most unforgettable moments of these movies to freeze in time. These posters resemble the fantasised conflicts within the society though they are in fact the synthesis of the realities of Turkey. Within this dissertation, as to do a trustworthy investigation, a good source of visual material and historical information of Turkish movie posters as well as graphic design is obtained. Nevertheless this study is limited to certain types of

melodrama poster. So other types of melodrama posters might be found and examined in terms of graphic devices, or the title & image, photography & illustration relations in further studies which might be useful for a deeper understanding of the social and artistic motivations through visual language within these posters which are, like Ferit Edgü mentions, "the language spoken by walls, their human language, their living language, comprehensible to all" (qtd. in Altıntaş 11).

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